

- PERUSAL SCRIPT -



Book & Lyrics by CHAD BEGUELIN

Book by BOB MARTIN

Music by MATTHEW SKLAR

**Based on an original concept by
JACK VIERTEL**



New York Office

646-736-3232

licensing@theatricalrights.com

www.theatricalrights.com

London Office

020 7101 9596

london@theatricalrights.com

www.theatricalrights.co.uk

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A note to the Director:

A TRW "School Edition" is a slightly reworked version of the original Broadway and/or West End script. The School Edition has been carefully edited, with additional director's notes throughout, to make the show more producible for high school groups. In some cases, problematic language has been changed, while in others an alternative is offered at the discretion of the director.

Each School Edition has been field tested at numerous high schools under the supervision of a teacher/director with more than forty years' experience in educational theatre.

If you come across any other lines/words in the script that you feel are problematic, do not hesitate to ask about them. In some cases, you may receive an immediate approval and in others you may not. But it is important to ask first.

Every effort has been made to provide more opportunities for female actors. Reference is made to this in both the CHARACTERS list as well as in the director's notes throughout the script.

If you are a veteran director with years of experience, feel free to skip ahead to the next section ("**Directing THE PROM School Edition**"). If you are somewhat new to directing/producing musicals with high school students, I'd like to share some insights from, YOUR SCHOOL THEATRE DIRECTOR'S PLAYBOOK, now available at TRWPlays.com, <https://shop.trwplays.com/product/your-school-theater-directors-playbook/>.

Be prepared: Whether you are more comfortable with a structured, linear rehearsal process or a more improvised, spontaneous approach, children, young and old, will sense if you are unprepared, stressed and/or ill-equipped for the task ahead.

Be enthusiastic: Enthusiasm is contagious. The best way to teach creativity is to be creative and invite your students to join you in the process. While the final decision is up to the director, the accumulated creativity of the assembled company will be more interesting than the creativity of one person alone. So welcome suggestions and invite input from everyone.

Be observant: After casting, a major responsibility of a director is to eliminate fear. Director, John Caird once said, "Every problem in directing can be reduced to fear. Fear causes inhibition. Find the source of the fear and eliminate it." Whether it be a specific note/harmony in a song, a line of dialogue, a dance sequence or the interaction with another actor, prop, costume..., a director must identify and alleviate an actor's fear

if they are to succeed. Great Art is created in an environment free of fear.

Be fair: Criticize privately and praise publicly. When you slip up and criticize publicly, apologize publicly (and privately). A director need not (and cannot) be perfect. Do your best to tell the story of the play in as clear a manner as possible given the actors, staff, and resources at your disposal. When you abruptly realize (which is how it often happens) that there is a better way to block or stage a scene, be honest, say so, and move forward. If it is a better choice, everyone will see it and respect you for it.

Build a Team: You should not (and cannot) do it all on your own. Theatre is a collaborative art form. If your budget does not provide for a production staff, build a team of volunteers (friends, alumni, parents) to share the many responsibilities involved in producing a musical. Become friends with the maintenance staff in your building (especially the night staff). They are also an important part of your team.

Be thankful: Creating Art is a privilege. Its nature is to be challenging, thought-provoking, exhilarating and exhausting. But when an artist gives all they have to create a truthful work of art, the exhaustion that they experience at the end is a well-earned *joyful exhaustion*. There is nothing quite like it, and it is the reason we look forward to doing it again.

Finally, a few practical items:

1. **Casting:** Always cast a show with two or more people present (Assistant Director, Choreographer, Musical Director, Stage Manager...). If you discover that you do not have the actors needed for the show you've selected, either hold more auditions or change the show. Casting actors in roles that are beyond their ability is a recipe for disaster. It will produce a fear that you will not be able to easily resolve. Although it may not be fully recognized or articulated at the first audition, you must observe a clear indication of an actor's ability before casting them in any role.

Before accepting a role, I'd recommend you create a Cast Contract that each actor must sign. (A sample contract is in the book.) One of the key lines in my contract was, "Parts/roles can (and may) be recast at any time in the production. What is best for the overall production will always be a priority."

2. Blocking/Rehearsing: Each director will learn what method works best for them. But after years of trial and error, I prefer to teach and block the finale (of either act) first. This usually results in great enthusiasm. Then after executing the finale, I'll say, "Now let's go back to the beginning and get here." I do not permit them to perform the finale again until they've earned it.

After a scene/song is taught, it is the cast's responsibility to be off book by the next rehearsal.

My goal in blocking/rehearsing a high school musical was not to have the show peak until opening night. If they peak too soon, the show may be flat by the time the audience arrives. If you're not ready, the show may never peak. It's sort of living on the edge. But you'll find your groove.

3. Post-Show: I strongly recommend establishing a strict policy for after-show behavior. Before going out to greet their family and fans the following must be done:

- a. Wireless mics are to be immediately returned to or picked up by the Sound Crew.
- b. All costumes are to be removed and neatly placed on hangers labeled with the actor's name/character name.
- c. All props are to be returned to the designated spots outlined on the prop table(s).
- d. All wigs and specialty makeup items have been returned to the Makeup Crew.
- e. Crew heads will confirm that the light board and sound board have been turned off.

This team approach will make your job easier at the end of the night.

Wishing you success and much *joyful exhaustion*.

Break a leg!

Jim Hoare

jimh@theatricalrights.com

Directing THE PROM School Edition:

THE PROM School Edition is a MUST for all high schools that want to promote accepting all humans with dignity, realizing that people are people.

Working on a show inspired by true events is never an easy task. But with the theatrical references, political jokes, teenage emotions, current issues, TONS of dancing and a hysterical and engaging book, it is a joyful journey.

THE PROM School Edition is a good educational piece to work on for numerous reasons, regardless of how familiar students are with the soundtrack, film, and Broadway show. Studying the theatrical references in the script is worthwhile. Even "theatre kids" will learn something new about other shows and their influence. Studying the political comments that may spark comments, conversations, or issues is important. Lastly, understanding that true events led to the creation of this piece is most important. Knowing that the horrid treatment and a "fake prom" really happened alters the behavior of the actors and adds to the emotions of the final scene of Act One. Directors should have time allotted for discussions and Theatre is a way to teach, inspire, share, and cause the conversations that MUST happen.

Working on THE PROM School Edition was more work than the stereotypical musical. Separate rehearsals for dance are necessary to focus on all the dance numbers. Also, the number of "lead" characters and characters who are required to sing/dance/act allow for many students to have an opportunity to exercise their acting chops and skills. THE PROM has something for everyone to do on stage and off. The scene changes, quick costume changes, dances, and pivotal solos not only allow for educational theatre to be in the forefront of a school, but also provides a delightful, enjoyable show for the community. Break legs and it's time to dance!!!

Tracey Gatte
Director of Truman Drama
Harry S. Truman High School
Levittown, PA

A Director's Note from Bookwriter, Bob Martin:

Understand that the tone of each act is different. Act 1 begins as a comedy with the actions of the Broadway "clowns" in the first act bordering on farce. But Act 2 is entirely different in tone. The second act (and indeed the final scene of the first act) deal with the real-world consequences of those actions. As a result, the second act has longer scenes, more dialogue, and more introspection. On Broadway, the quick tempos and high energy choreography kept everything buoyant. You must do the same. Do not let the scene work slow the pacing of Act 2. If the tempo and pacing lag, act two will feel long and slow.

A Note to the Director/Music Director/Choreographer:

If your group needs to shorten dance breaks, the following cuts are possible:

- Song #11: "Tonight Belongs to Us"
Optional cut mm.148-173 (inclusive)
- Song #15: "Love thy Neighbor"
Optional cut mm.198-217 (inclusive)
- Song #20: "It's Time to Dance"
Optional cut mm.160-194 (inclusive)

A Casting Note:

When auditioning for THE PROM, students should not be required to label themselves pertaining to their gender identity. To do so would be improper and inappropriate. The best actor should be cast, provided they agree to play the character's gender truthfully and with integrity in accordance with the authors' intent.

CHARACTER LIST

EMMA NOLAN: Teenager in Indiana. A reluctant poster child for LGBT youth. Very smart. A bit of a tomboy quality.

ALYSSA GREENE: A cheerleader and top student. Secretly Emma's girlfriend. Faces constant pressure from her mother and friends.

MR. HAWKINS: The straitlaced school principal. An ally to Emma and a long-time fan of Dee Dee.

MRS. GREENE: Alyssa's intimidating, conservative, but ultimately loving mother. The head of the PTA.

SHELBY, KAYLEE, NICK, KEVIN: Other students at school who bully, (but who eventually learn to accept) Emma.

BARRY GLICKMAN: Flamboyant Broadway star. Completely politically incorrect and doesn't know it. Longs to give Emma the prom he was unable to have as a teen.

DEE DEE ALLEN: Broadway diva. A huge ego to match her huge talent. Hilariously self-involved, but yearns to do something good for someone other than herself.

TRENT OLIVER: Pretentious Juilliard graduate recently cast in the non-Equity tour of Godspell. Loves to hear himself speak.

ANGIE DICKINSON: An ensemble member in the Broadway production of Chicago. Jaded Fosse girl with a heart of gold.

SHELDON: A charismatic press agent. (Not gender-specific)

ENSEMBLE: Olivia Keating, Opening Night Party Attendees, Reporters, High School Students, PTA Members, Motel Clerk, Cast of the Non-Equity Tour of Godspell, Monster Truck Rally Audience, Mrs. Greene's Friend, LGBT Students

Production Resources available for THE PROM:

THE PROM Scenic Projections from Broadway Media:

<https://catalog.broadwaymedia.com/shows/the-prom>

Make your stage come alive with beautiful animated and script-accurate digital scenery for THE PROM.

THE PROM Choreography Guides from Broadway Media:

<https://catalog.broadwaymedia.com/choreo/the-prom>

Now, you can create stunning production value with help from Broadway's best with THE PROM Choreography Guides.

ROCS - Sweetened StageTracks (including ensemble vocals): The same fantastic music for THE PROM but with vocal sweetener! The sweetener is only for the chorus and is meant to supplement, not replace a live ensemble. The sweetener is intended for groups that may not have enough ensemble microphones, have a smaller cast, or just want to provide a little extra support to their ensemble. To hear a sample of the sweetened StageTracks, visit the ROCS website, <https://rightoncueservices.com/wp-content/uploads/2023/01/Prom-Sweetener-Demo.mp3>

Contact your TRW licensing rep to license THE PROM rehearsal tracks, ShowReady and/or the performance tracks, StageTracks (either with or without the vocal sweetener).

Customizable posters and Custom Cast & Crew T-Shirts from Subplot Studio:

<https://www.subplotstudio.com/store/production/the-prom>

VOCAL RANGES

Barry Glickman	E2 - Ab4	Baritone, Tenor
Dee Dee Allen	E2 - D5	Alto
Trent Oliver	D3 - Ab4	Baritone, Tenor
Mrs. Green	C4 - C5	Alto
Emma	A3 - E5	Mezzo-Soprano/Alto
Sheldon	G2 - Ab3	Baritone
Alyssa	Ab3 - Db5	Alto/Mezzo-Soprano
Mr. Hawkins	G2 - C4	Baritone/Bass-Baritone
Angie	C4 - C5	Alto

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SCENE 1: A STEP AND REPEAT

#1 OVERTURE

#2 OPENING NIGHT

It's a "step and repeat". Actors dressed in gowns and tuxedos pose for pictures. A few cameras flash.

Director's Note: "Step and repeat" banners are large backdrops often used for event photography during red carpet events. They usually contain logos of the event host/sponsors.

OLIVIA KEATING

(Into camera.)

It's Olivia Keating of Broadway Mania and we're here for the opening night of "Eleanor! - The Eleanor Roosevelt Musical", starring the incomparable Dee Dee Allen.

DEE DEE ALLEN enters, approaches OLIVIA.

OLIVIA KEATING

(To DEE DEE.)

Dee Dee, you're a Broadway star.

DEE DEE

Yes I am.

OLIVIA KEATING

You have your choice of roles, what drew you to Eleanor?

DEE DEE

Eleanor Roosevelt was a powerful, brave, charismatic woman that no one had ever heard of. Her story needs to be told. People need to know it's possible to change the world, whether you are a homely middle-aged first lady, or a Broadway star.

BARRY GLICKMAN enters. A SECOND REPORTER stops him.

SECOND REPORTER

And here's Barry Glickman! You were brilliant as FDR.

BARRY

I know. The moment I first stepped into FDR's shoes, and by shoes, I mean wheelchair, I had an epiphany. I realized there is no difference between the President of the United States and a celebrity. We both have power. The power to change the world.

DEE DEE

It's an awesome responsibility.

#3 CHANGING LIVES

BARRY

Let's talk process.

WHEN I'M IN CHARACTER I GO INSANE
I STAGGER, I STAMMER, I SOB
I MAKE THE AUDIENCES FEEL MY PAIN
AND IF THEY DON'T LEAVE DEPRESSED,
THEN I'VE NOT DONE MY JOB

DEE DEE

EACH TIME I FIND A ROLE LIKE ELEANOR
THE ARTIST INSIDE OF ME THRIVES
I PUT ON THAT WIG AND THOSE PROSTHETIC TEETH
AND KNOW I'M CHANGING LIVES

BY THE TIME
I GET TUBERCULOSIS
IN ACT TWO

BARRY

EVEN THE PEOPLE WHO ARE DEAD INSIDE

DEE DEE & BARRY

WILL SHOUT 'BRAVO!' ON CUE!

ALL

"Bravo!"

The "step-and-repeat" flies out. The various components of a glamorous opening night party are moved into position: a bar, tables heaped with food and champagne. Waiters and waitresses circulate. Everyone is

dancing, drinking and have a great time. ANGIE, a leggy chorine, comes up to DEE DEE.

DEE DEE

Angie!

They hug.

ANGIE

I'm so proud of you! This is an important show. The critics are going to love it.

DEE DEE

Oh, I don't need their validation. I'm confident with who I am and what I do.

SHELDON

(Looking at his phone.)

The first review is in. The New Jersey Star Ledger.

There's a pause while everyone reads their phones.

DEE DEE

Don't tell me! Unless it's a rave. Or if it's mixed-positive. But not if it's a pan, obviously. It's not a pan, is it? I hate pans!

BARRY

It says we're a hit!

The room explodes in celebration.

BARRY

WE'RE A HIT, AND I THINK WE DESERVE IT

DEE DEE

THAT'S FOR SURE

BARRY

ALSO IT MEANS THAT THIS TOUR DE FORCE
WILL NOT BE FORCED TO TOUR

DEE DEE

(Raising a glass.)

To Eleanor! May she run for eternity!

ALL

To Eleanor!

CHEERS TO A SHOW THAT'S SO INSPIRING
IT'S ALMOST TOO MUCH TO SIT THROUGH
AND IF WE RUN THAT MIGHT MEAN ONE MORE THING

BARRY

THAT IN TEN YEARS OR SO, WE'LL DO ELEANOR TWO!

ALL

WOO!

DEE DEE

I CAN PREDICT WHAT THE REVIEWS WILL SAY
BEFORE THE NEXT NOTICE ARRIVES
IT'S GROUND-BREAKING

ALL

EARTH-SHAKING

BARRY

LIFE-AFFIRMING

ALL

BREATHTAKING

DEE DEE & BARRY

GUT-WRENCHING

ALL

HEART-ACHING

DEE DEE & BARRY

IN TWO WORDS IT'S

ALL

HIST'RY MAKING!

DEE DEE & BARRY

THAT'S WHY EVERY ACTOR STRIVES

ALL

FOR ADULATION
AND COMPENSATION
THAT COMES FROM NIGHTLY CHANGING LIVES!

BARRY

It's just what we do!

End of song. They congratulate one another. Phones begin dingding. People start staring at their phones.

SHELDON

(Reading his phone.)

The rest of the reviews are coming in. The Post, Associated Press, the New York Times.

BARRY

The New York Times!

The whole room reads in silence.

SHELDON

Wow.

Party goers drift away, still reading the devastating review on their phones.

DEE DEE

What's happening?

SHELDON

Wow. This is not the review you want when you've got terrible advance sales. This is going to close us.

DEE DEE

What do you mean close us? We just opened!

SHELDON

Nobody's going to buy a ticket to this show after they read this.

BARRY

What didn't they like? Was it the hip hop?

SHELDON

Yes, but not only that.

BARRY

Sheldon, for God's sake, just read it.

SHELDON

(Reading part of the review.)

SHELDON (CONT'D)

Okay. Just the highlights: "Barry Glickman's FDR might just be the most insultingly misguided, offensive, and laughable performance that this reviewer has ever had the squirming misfortune to endure."

DEE DEE

(Holding it together.)

That's not so bad.

BARRY

Do her! Do her!

SHELDON

"Watching Dee Dee Allen's Eleanor Roosevelt croaking out a heavy-handed message of activism is like paying an aging drag queen to shove a syrup-soaked American flag down my throat."

DEE DEE

(Struggling to remain strong.)

That is not criticism; it's a personal attack!

SHELDON

"If you are considering buying a ticket to this show, do yourself a favor; buy a can of paint instead, slap it on the wall and watch it dry."

BARRY

(To SHELDON.)

Was the show really that bad?

SHELDON

It's not the show. It's you two. You're not likable.

BARRY & DEE DEE

What?

SHELDON

We've been over this a million times: nobody likes a narcissist. Leave it to me. I'll go try to change the narrative, once again.

BARRY

So talking about yourself non-stop suddenly makes you a narcissist? I hate this world.

SHELDON exits.

DEE DEE

This is terrible. It hurts. It hurts my heart. Wait, where did everybody go?

A waiter, TRENT OLIVER approaches DEE DEE.

TRENT

My condolences, Dee Dee. Remember; you have friends.

DEE DEE

Thank you. Who are you?

TRENT

A friend. Trent Oliver. We did five shows together.

DEE DEE looks to BARRY for help.

BARRY

Trent. Went to Juilliard? Won't shut up about it?

DEE DEE

(Remembering him.)

Oh Trent! Why are you dressed like a waiter?

TRENT

I'm between gigs. I feel adrift, as I did in the days before Juilliard.

BARRY

Here we go.

TRENT

You see, my passions are fueled by the power of Lady Theatre and how she can, with her gentle touch, sculpt the human soul. But at Juilliard -

BARRY

Mother of God.

TRENT

- they taught me an actor is still an actor even when fishing an earring out of a chocolate fountain. If I might soliloquize for a moment...

BARRY

I'm aging. He's aging me.

TRENT

If you prick me, do I not bleed? If you do not pay me, do I not still act? Still, I've played Hamlet! I've played Uncle Vanya! And yet I am known only as "that guy" on the beloved 90's sitcom "Talk to the Hand". I've begun to question the very meaning of my existence. Is a life on the stage really any life at all?

ANGIE approaches with drinks.

ANGIE

Hey guys.

DEE DEE and BARRY welcome the interruption.

DEE DEE & BARRY

Angie!

ANGIE

Sorry your show closed on opening night. Again.

DEE DEE

Thanks.

ANGIE

Welcome to the world of the unemployed.

BARRY

I thought you were in "Chicago".

ANGIE

I just quit. 20 years in the chorus and they still wouldn't let me play Roxie Hart. You know who they have playing the role these days?

BARRY

Who?

ANGIE

Tina Louise. You know, Ginger from "Gilligan's Island"?

BARRY

Is she still alive?

ANGIE

Not really, no.

DEE DEE

You see? We're wasting our lives.

ANGIE

It's true. Oh, well. At least we're all in the same boat.

TRENT

"Misery acquaints a man with strange bedfellows."

BARRY

(Irritated.)

What?

TRENT

It's from "The Tempest".

BARRY

Okay. One: shut up. Two: No! I refuse to give up. We're still celebrities. We have power.

TRENT

But the Times has castrated you as it were.

ANGIE

Yeah. He wrote you off as "aging narcissists".

BARRY

Well, we have to show the world that we're not that.

DEE DEE

What, aging?

BARRY

No, narcissists! People who are in love with themselves.

DEE DEE

I still don't understand what's wrong with that.

BARRY

(Dawning on him.)

Wait a minute. I know how we can still love ourselves, but appear to be decent human beings. We'll become celebrity activists!

ANGIE

Brilliant!

TRENT

Yes! That avoids the Times completely!

#3A CHANGING LIVES MINI-REPRISE
--

BARRY

WE'LL SHOW THE WORLD WE'RE NOT ATTENTION WHORES
ADDICTED TO FAME AND APPLAUSE
WE'LL BE THE KIND OF STARS THE PRESS ADORES
LET'S GO OUT AND DO GOOD, ALL WE NEED IS A CAUSE

TRENT

A cause celebre!

BARRY

Exactly. Everybody think of some causes.

TRENT

Um... poverty?

BARRY

Too big.

ANGIE

World hunger?

BARRY

Again. That's a major thing. I'm talking about something we can handle.

TRENT

We could build houses for the poor. You know, Habitat for Humanity.

BARRY

With my back? Forget it. What's the biggest problem in America right now? Go.

ANGIE

Well, I think it's the electoral college. It needs to be abolished.

BARRY

That's good.

DEE DEE

As an exercise, just assume we don't know what it is and explain it to us.

ANGIE

Well, the electoral college was created to allow the smaller states to have power in a Federalist government. If the amount of electoral college votes a state's received was directly proportional to its population, then the -

BARRY

Oh my God. So bored!

DEE DEE

This is hard.

TRENT

Let's think of something less daunting.

BARRY

Some bad thing that has happened in the continental United States...

DEE DEE

Yes. A little injustice that we can drive to -

BARRY

A safe non-violent, high-profile, low risk injustice.

ANGIE

(Taking out her phone.)

Let me see what's trending.

(Flipping through Twitter.)

"Global warming, shrinking ice cap, dying penguins...".

(Stopping on a story.)

Hey. What about this girl?

BARRY

What girl?

*At the side of the stage, we see EMMA,
an anxious young high school student.*

#3B WHAT GIRL?

ANGIE

It's all over Twitter. She lives in a small town called Edgewater, Indiana. She's a lesbian and she wanted to take her girlfriend to the high school prom and the PTA went apeshit.

Director's Note: If necessary, you can change it to: "the PTA went nuts."
--

MRS. GREENE, the head of the PTA, addresses a group of reporters.

MRS. GREENE

Look, the PTA has an accepted set of rules concerning Prom: young ladies must wear non-revealing dresses, young men must wear suits or tuxes, and if a student chooses to bring a date, that person must be of the opposite sex.

REPORTER

Can't you just ban this student?

MRS. GREENE

We have been advised that there may be some legal repercussions if we prevented this girl from attending. So, although it breaks my heart, we have no choice: there won't be a prom this year. Thank you.

MRS. GREENE exits, and the reporters follow her.

BARRY

They cancelled Prom? How could they do that?

MR. HAWKINS, the school's principal, approaches EMMA.

EMMA

How could they do that?

TRENT

It's hard to believe this kind of thing still happens.

HAWKINS

It's amazing this kind of thing still happens.

EMMA

You're the principal, Mr. Hawkins. Can't you do something about this?

HAWKINS

First thing I'm going to do is contact the Indiana State's Attorney. This isn't about school rules; this is a civil rights case.

EMMA

What? Seriously?

HAWKINS

That's right. I'm betting pressure from the State's Attorney will stop them cold. It better, because I'll tell you this much: if word gets out, people are gonna get mad.

BARRY

This pisses me off!

HAWKINS

Next thing you know, some modern-day Eleanor Roosevelt is going to march down here, and all hell is going to break loose.

DEE DEE

We have got to go down there and raise holy hell!

EMMA

Wait, no. I don't want this to blow up into a big thing!

BARRY

We are going to be the biggest thing to happen in Indiana since... whatever's happened in Indiana!

TRENT

So this is it? This is our cause?

#4 CHANGING LIVES REPRISE

BARRY

Yes! It checks all the boxes, and as a bonus it's gay, which is something I can relate to! Are you all with me?

TRENT, ANGIE & DEE DEE

Yes!

DEE DEE

We'll have a rally.

ALL

Oooo. A rally!

TRENT

We'll carry picket signs!

ANGIE

And make T-shirts!

*HAWKINS & EMMA fade away and we are
back at the party.*

BARRY

I'll get Sheldon to tag along. He can find us a venue.

ANGIE

Wow. Can we really do this?

BARRY

You bet your sweet MILF ass we can.

Director's Note: "MILF" can be cut if necessary.
--

WE'RE GONNA PROVE THAT IN THIS DAY AND AGE
BEING GAY ISN'T A CRIME
THIS IS OUR MOMENT TO CHANGE THE WORLD
ONE LESBIAN

TRENT

LESBIAN

DEE DEE

LESBIAN

ANGIE

LESBIAN

ALL

AT A TIME!

BARRY

WE'RE GONNA HELP THAT LITTLE LESBIAN
WHETHER SHE LIKES IT OR NOT
WHEN YOU'RE A LEGENDARY THESPIAN

DEE DEE
FIRST YOU HELP THE DISTRESSED

TRENT
THEN YOU HELP THE DISTRAUGHT

BARRY
WE'RE GOING DOWN TO WHERE THE NECKS ARE RED
AND LACK OF DENTISTRY THRIVES
WHY SING AND DANCE WHEN YOU CAN TAKE A STANCE

BARRY, DEE DEE, TRENT & BARRY
AND KNOW YOU'RE TRULY CHANGING LIVES

DEE DEE
Oh! We'll need an anthem.

ANGIE
Like "We Are The World"!

BARRY
Yeah, but about being a lesbian.

TRENT
Andrew Lloyd Webber will write something for us. He's a
huge fan of my Phantom. Leave it to me.

ANGIE
Wait! How will we get there?

TRENT
Well, I just booked a non-equity tour of "Godspell" that
goes right through Indiana. You can join us on the bus.

BARRY
You see? It's all coming together!

ALL
WE'RE GONNA MARCH UNTIL THAT TOWN LOOKS LIKE
THE END OF ACT ONE OF "LES MIZ"
YOU DON'T GOTTA HAVE A PHD IN PSYCH
TO KNOW THAT PEOPLE KOWTOW TO US FOLKS IN THE BIZ

BARRY
WE'RE GONNA TEACH THEM TO BE MORE P.C.
THE MINUTE OUR GROUP ARRIVES

ALL (EXCEPT BARRY)

THAT'S RIGHT!

ALL

THOSE

BARRY

FIST PUMPING

DEE DEE

BIBLE THUMPING

TRENT

SPAM EATING

ANGIE

COUSIN LOVING

BARRY

COW TIPPING

DEE DEE

SHOULDER SLUMPING

TRENT

FINGER WAGGING

ANGIE

HOOSIER JUMPING

ALL

LOSERS AND THEIR HOMELY WIVES
THEY'LL LEARN COMPASSION

DEE DEE

AND BETTER FASHION

ALL

ONCE WE AT LAST START CHANGING LIVES!

BARRY

Now let's go start a fight!

BLACKOUT.

#4A CHANGING LIVES PLAYOFF

SCENE 2: SCHOOL

A bell rings. The students of James Madison High pour into the halls on the way to their lockers and to their next class. EMMA emerges from the crowd. Students purposely bump into her as they pass her.

FIRST STUDENT

Jerk.

SECOND STUDENT

Moron.

THIRD STUDENT

Excuse me.

EMMA makes it to her locker. She opens it. A pink teddy bear with a noose around its neck swings out of it. "LEZBO" is written inside.

EMMA

Nice.

(To the students in the hallway.)

This would be a death threat, I guess. Way to take the high road, guys.

Two girls, KAYLEE, and SHELBY, walk up behind her. ALYSSA, an intelligent looking girl, lingers behind them.

KAYLEE

Do you like the bear?

EMMA

Yeah. You know, I'm pretty sure this breaks a few laws. Violating my privacy, threatening my life...

KAYLEE

It's our way of saying "thank you, Emma."

SHELBY

Thank you so much for cancelling Prom.

EMMA

I didn't cancel Prom, your parents did!

ALYSSA

Come on, guys. Lay off her.

KAYLEE

Oh, are you on her side?

ALYSSA

No. I'm just not in third grade. Let's go.

SHELBY

Unlike your social life, this is not over.

#5 JUST BREATHE

They go off. ALYSSA gives EMMA an apologetic look as she goes.

EMMA

NOTE TO SELF
DON'T BE GAY IN INDIANA
BIG HEADS-UP
THAT'S A REALLY STUPID PLAN

THERE ARE PLACES WHERE IT'S IN TO BE OUT
MAYBE SAN FRANCISCO OR THEREABOUT
BUT IN INDIANA WITHOUT A DOUBT
IF YOU'RE NOT STRAIGHT THEN GUESS WHAT'S
BOUND TO HIT THE FAN?

JUST BREATHE, EMMA
NOT EVERYONE IS THAT REPRESSED
JUST BREATHE, EMMA
IT WOULDN'T BE HIGH SCHOOL WITHOUT A TEST

JUST CLOSE YOUR EYES AND COUNT TO TEN
GO TO YOUR HAPPY PLACE AND THEN
TRY NOT TO COMBUST
JUST BREATHE

NICK & KEVIN cross.

NICK

Hey, Emma, who is this girl you were going to bring to Prom anyway? I didn't know we had more than one lesbo in town.

EMMA

You don't know her. She's new here.

KEVIN

Like an exchange student?

EMMA

Maybe.

NICK

Well, then, why don't you, like, exchange her for a guy?

KEVIN

Dude. Nice!

NICK and KEVIN exit.

EMMA

NOTE TO SELF
PEOPLE SUCK IN INDIANA
LEAVE TODAY
PRAY THE GREYHOUND ISN'T FULL

WHO KNEW ASKING OUT A GIRL TO THE PROM
WOULD GO OVER JUST LIKE AN ATOM BOMB
AND MAKE THINGS MUCH WORSE WITH YOUR DAD
AND MOM
AND WHO'D HAVE EVER THOUGHT THAT COULD BE
POSSIBLE?

JUST BREATHE, EMMA
PICTURE A BEACH WITH GOLDEN SAND
JUST BREATHE, EMMA
PICTURE A XANAX IN YOUR HAND

TRY JOURNALING OR START A BLOG
JUST END THIS INNER MONOLOGUE
SEETHE IF YOU MUST
BUT JUST BREATHE

HAWKINS appears.

HAWKINS

(To hockey players.)

Take it outside, gentlemen.

HAWKINS (CONT'D)

(To EMMA.)

Okay. I just got off the phone with the State's Attorney. Like I suspected, she thinks this is a civil rights issue. This is a big deal, Emma.

EMMA

So what are you saying: I'm a white, Gen Z Rosa Parks?

HAWKINS

No. I am absolutely not saying that. I'm just saying that I'm excited to be involved with something like this. And I'm really glad you're not on drugs.

EMMA

What?

HAWKINS

I got a friend who's a principal in Chattanooga, all he deals with is drugs. Drugs all day long.

EMMA

Well, I'm not on drugs. Not yet. We'll see how the PTA meeting goes.

HAWKINS

I won't lie to you. It's not going to be fun.

EMMA

Oh crap.

(Apologizes for cursing.)

Sorry.

HAWKINS

We'll get through it. Take a sec. Relax. Come in when you're ready.

HAWKINS exits.

EMMA

JUST BREATHE, EMMA
REMEMBER THAT THING CALLED OXYGEN
JUST BREATHE, EMMA
LOOK AT THE CRAZY STATE YOU'RE IN

EMMA (CONT'D)

JUST SMILE AND NOD, ALTHOUGH THEY'RE JERKS
SAY NAMASTE AND PRAY IT WORKS
AND LIKE WE'VE DISCUSSED
JUST BREATHE

LIGHTS SHIFT.

TRW Perusal
Not for Production

SCENE 3: SCHOOL GYM

We are in a raucous PTA meeting.
MRS. GREENE addresses the crowd.

MRS. GREENE

You are telling us that the State's Attorney is forcing us to hold a prom?

HAWKINS

The State's Attorney wants us to hold an inclusive prom, yes, because that's what they feel best reflects America's values.

MRS. GREENE

This is not America. This is Indiana.

HAWKINS

Just to be clear, this is America.

PARENT #1

My son will not be forced to go to a homosexual prom.

HAWKINS

Again, it's not a homosexual prom; it's an inclusive prom and you don't have to attend if you don't want to.

MALE COACH

Will there be homosexuals at this prom?

HAWKINS

Probably...

PARENTS

(Ad libs.)

So it is a gay prom! What's the difference? Call it what it is!

HAWKINS

Look I'm sorry you're upset, but the organization of the prom is within the purview of the Student Council. Let's hear what they have to say. Alyssa?

ALYSSA

Well, we want Prom to go on, obviously. It's supposed to be a celebration, for all students -

MRS. GREENE

This is not a student matter. This is about government tearing our community apart. This is big government taking away our freedom of choice.

HAWKINS

Okay. This not about government intervention. Emma? What is this about?

EMMA

I just want to go to Prom like any other kid.

HAWKINS

But you can't. Because some of the parents in this room are homophobic. That's what this is about. And that's why the courts are involved. Now I know the unfamiliar can be frightening, but the fact is a young girl at this school - an honor student - stood up and asked us all to take a closer look at our beliefs. So, let's do that. Ask yourself exactly what is it that you find so frightening about gay people?

At that very moment, the doors to the gym burst open and BARRY, TRENT, ANGIE & SHELDON rush in, picket signs in hand.

BARRY

Hold it! Hold it! Hold it! What you are doing is wrong!

Everyone is shocked.

MRS. GREENE

Excuse me... who are you?

BARRY

(To MRS. GREENE.)

Seriously? I'm Broadway's Barry Glickman!

(Calls out.)

Where's the lesbian kid?

(Emma raises her hand.)

Hi, I'm Barry. What's your name?

EMMA

Emma.

BARRY hugs her.

BARRY

Emma! Don't you worry, Emma. You're not alone! I'm as gay as a bucket of wigs -

(The crowd gasps.)

A bucket of them! And I have come all the way from New York City to save you! Tomorrow we're going to have a rally! There's going to be banners! Choreography -

HAWKINS

Excuse me -

BARRY

Shame! Shame on you!

(Pointing to the parents.)

Shame!

BARRY, ANGIE & TRENT

Shame! Shame! Shame! Etc.

MRS. GREENE

What is going on? Who the hell are you people?

TRENT

We're liberal democrats from Broadway!

BARRY

And we've come to pry open your tiny little minds! You see, the five of us...

(Notices DEE DEE is missing.)

Wait, where is Dee Dee?

#6 IT'S NOT ABOUT ME

DEE DEE makes a dramatic entrance and strides across the stage, stopping at the podium.

HAWKINS

(Recognizing DEE DEE.)

Oh my....! You're Dee Dee Allen.

DEE DEE

You bet your ass I am.

HAWKINS

What...What are you doing here?

DEE DEE

I am changing the world.
(Shooing him away.)
Excuse me.

I WANT TO TELL THE PEOPLE
OF WHATEVER THIS TOWN'S CALLED
I KNOW WHAT'S GOING ON HERE
AND FRANKLY I'M APPALLED

I READ THREE-QUARTERS OF A NEWS STORY
AND KNEW I HAD TO COME
UNLESS I'M DOING "THE MIRACLE WORKER"
I WON'T PLAY BLIND, DEAF AND DUMB!

LISTEN YOU BIGOTED MONSTERS
JUST WHO DO YOU THINK YOU ARE?
YOUR PREJUDICE AND YOUR OPPRESSION
WON'T GET PAST THIS BROADWAY STAR

STEALING THE RIGHTS OF A GIRL
WHO IS AN L.G.B.Q. TEEN
I'VE BEEN FAR TOO ANGRY TO GOOGLE
WHAT THOSE LETTERS MEAN

BUT IT'S NOT ABOUT ME
IT'S ABOUT POOR...

BARRY, TRENT, SHELDON & ANGIE

EMMA

DEE DEE

FOR CAN'T YOU SEE
THE RAW DEAL SHE'S BEEN DEALT?

SO HEAR MY PLEA
OR HERE'S YOUR NEXT DILEMMA
HOW DO YOU SILENCE A WOMAN WHO'S KNOWN FOR HER BELT?

BARRY

Sing it, Eleanor!

DEE DEE

(Belting.)
HER BELT!

DEE DEE (CONT'D)

BUT IT'S NOT ABOUT ME

MRS. GREENE

Get them out of here!

DEE DEE

GO ON AND THREATEN TO RIOT
IT WON'T FAZE ME IN THE LEAST
I UNDERSTAND FURIOUS TOWNFOLK
I DID "BEAUTY AND THE BEAST"

I'M NO STRANGER TO SLANDER
SO, MY DEAR, YOU'RE NOT ALONE
THE POST ONCE SAID I WAS
TOO OLD TO PLAY EVA PERON
EVA PERON!

BUT IT'S NOT ABOUT ME
IT'S EMMA'S STORY, DAMN IT!
EQUALITY
SHOULD BE THIS COUNTRY'S NORM
(*To a PICTURE TAKER.*)
NO PHOTOGRAPHY
UNLESS YOU INSTAGRAM IT
USE HASHTAG DEE DEE TAKES LOCAL YOKELS BY
STORM
BUT IT'S NOT ABOUT ME

I DIDN'T COME HERE TO MAKE A SCENE
BUT I KNOW HOW EMMA'S HEART ACHES
AND THIS IS HOW ACTORS INTERVENE
THROUGH FIERY SONGS AND DANCE BREAKS!

*DEE DEE does a fiery dance break. BARRY
and ANGIE join her. TRENT plays the
cowbell. The crowd watches in horror.*

DEE DEE

BUT IT'S NOT ABOUT ME
ALTHOUGH I'M RICH AND FAMOUS

BROADWAY PEOPLE

AH!

DEE DEE

PUBLICITY
IS NOT MY FINAL GOAL

STUDENTS & PARENTS

CALL SECURITY!

DEE DEE

YOU NEEDN'T BE
SOME BACKWOODS IGNORAMUS
JOIN ME AND WE'LL START FIGHTING

(To the heavens.)

COULD I GET SOFTER LIGHTING?

WAIT, THIS

*(The light on her softens. She thanks
the lighting person.)*

Thanks!

(Back to singing.)

IS NOT

BARRY, ANGIE, SHELDON & TRENT

NOT, NOT, NOT

DEE DEE

ABOUT ME!

BARRY, ANGIE, SHELDON & TRENT

THIS IS NOT ABOUT

ENSEMBLE

WHAT IS HAPPENING?

BARRY, ANGIE, SHELDON & TRENT

THIS IS NOT ABOUT

ENSEMBLE

WHAT IS HAPPENING?

BARRY, ANGIE & TRENT

THIS IS NOT ABOUT

DEE DEE

IT'S ALL ABOUT EMMA AND NOT ABOUT ME!

BROADWAY PEOPLE

ME!

Blackout.

#6A IT'S NOT ABOUT ME PLAYOFF

TRW Perusal
Not for Production

SCENE 4: SCHOOL HALLWAY

The gym empties out after the debacle of the PTA meeting. MRS. GREENE comes out yelling at HAWKINS.

MRS. GREENE

Who was responsible for that? Was it you?

HAWKINS

Me? No! I have no idea what just happened in there.

MRS. GREENE

Strangers burst in and start hurling insults at the parents, and you do nothing? What kind of a school are you running here, Mr. Hawkins?

MRS. GREENE leaves. DEE DEE emerges.

HAWKINS

Excuse me. Miss Allen, may I speak to you for a moment?

DEE DEE

What.

HAWKINS

I'm Tom. Tom Hawkins. I'm the principal. I just... uh, what are you doing here?

DEE DEE

We have come to show this community that gay people and gay-positive icons like myself are made of the same flesh and blood as they are. We're not monsters.

At that moment BARRY emerges, yelling at a parent.

BARRY

And I'll tell you something else. I'm Jewish too!
(Screaming at a PARENT, à la
"Tradition" from FIDDLER.)

The Poppas! The Poppas!

The parent runs off with BARRY following.

HAWKINS

Well... this is not the way to do it. I almost had those parents convinced to reinstate Prom and you disrupted everything.

DEE DEE

Well, that's exactly what we came here to do.

DEE DEE starts to leave.

HAWKINS

I'm a fan.

DEE DEE stops.

DEE DEE

What? You're a fan?

HAWKINS

Yes. I am.

DEE DEE

What kind of fan? A big fan, or a small fan, or a scary, stabby fan...?

HAWKINS

You could say I'm a big fan, yes.

DEE DEE

Really? That's surprising.

HAWKINS

Is it?

DEE DEE

You're not my usual demographic.

HAWKINS

What do you mean?

DEE DEE

Straight. You are straight, right?

HAWKINS

I am. Straight people like Broadway too.

DEE DEE

You know I've heard that, but I always thought it was a fairy tale. So to speak.

HAWKINS

Well, it's true. I've been a fan since I saw you in your very first show.

DEE DEE

You saw "Swallow The Moon"?

HAWKINS

Sure. And I have the album. I've listened to it a hundred times.

DEE DEE

Really?

HAWKINS

That song you sing at the top of the second act: "The Lady's Improving"; I still get chills every time I hear it.

DEE DEE

That song made me a star.

HAWKINS

And it made me a fan.

TRENT & SHELDON reappear.

TRENT

Dee Dee, we must make haste.

SHELDON

Some of the larger hicks are trying to tip over the bus.

TRENT & SHELDON leave. DEE DEE starts to follow but HAWKINS stops her.

HAWKINS

Miss Allen. This is a delicate situation. I'm asking you and your friends to back off for a few days.

DEE DEE

Back off? Backing off is exactly what we're not going to do. I see what's happening here. You're trying to disarm me

DEE DEE (CONT'D)

with flattery. Well it won't work, Tom. Flattery only makes me stronger. It fuels my ego.

DEE DEE exits as EMMA enters, followed by ANGIE who is frantically taking pictures with her phone.

EMMA

Stop taking my picture!

ANGIE

We need a poster for the rally.

ANGIE takes the photo.

HAWKINS

(To ANGIE.)

Thank you. Thank you.

ANGIE leaves.

EMMA

Who are these people?

HAWKINS

Actors. Famous Broadway actors. They've come to help you.

EMMA

Well, they're not helping me! This is a nightmare!

HAWKINS

Oh, it's not a nightmare. You can wake up from a nightmare. I've got to go deal with the riot in the parking lot.

HAWKINS runs off. ALYSSA runs up to EMMA.

ALYSSA

Oh my God.

EMMA

I know.

ALYSSA

It's like everybody's gone insane. This is all way too much. I'm freaking out.

EMMA

Don't freak out. We have a plan, remember?
We get dressed up, go to Prom and be together, in public.
Not hide anymore.

ALYSSA

It was a great plan.

EMMA

It could still happen.

ALYSSA

I don't know. My mother's going ballistic. I've gotta go.
I told her I was just coming back for my books.

#7 DANCE WITH YOU

EMMA

This is not my fault, you know that, right?

I DON'T WANT TO START A RIOT
I DON'T WANT TO BLAZE A TRAIL
I DON'T WANT TO BE A SYMBOL
OR CAUTIONARY TALE

I DON'T WANT TO BE A SCAPEGOAT
FOR PEOPLE TO OPPOSE
WHAT I WANT IS SIMPLE
AS FAR AS WANTING GOES

I JUST WANNA DANCE WITH YOU
LET THE WHOLE WORLD MELT AWAY
AND DANCE WITH YOU
WHO CARES WHAT OTHER PEOPLE SAY

AND WHEN WE'RE THROUGH
NO ONE CAN CONVINCE US WE WERE WRONG
ALL IT TAKES IS YOU AND ME
AND A SONG

ALYSSA

I DON'T NEED A BIG PRODUCTION
STREAMERS HANGING IN THE AIR
I DON'T NEED TO SPEND THE NIGHT WITH
CONFETTI IN MY HAIR

ALYSSA (CONT'D)

I DON'T NEED A ROOM OF PEOPLE
THAT I DON'T REALLY KNOW

EMMA

I JUST WANT TO HOLD YOU

EMMA & ALYSSA

AND NEVER LET YOU GO

I JUST WANNA DANCE WITH YOU
LET THE WHOLE WORLD MELT AWAY
AND DANCE WITH YOU
WHO CARES WHAT OTHER PEOPLE SAY
AND WHEN WE'RE THROUGH

EMMA

NO ONE CAN CONVINCE US WE WERE WRONG

EMMA & ALYSSA

ALL IT TAKES IS YOU AND ME
AND A SONG

MRS. GREENE appears.

MRS. GREENE

Alyssa. What are you doing?

ALYSSA

Nothing.

MRS. GREENE

Get in the car. Now!

*ALYSSA runs off. MRS. GREENE stares at
EMMA for a moment, then follows ALYSSA
off. EMMA is alone in the hallway. She
sings to herself.*

EMMA

TWO PEOPLE SWAYING SLOWLY
NOTHING MORE AND NOTHING LESS
WHY ANYBODY FEARS THAT
IS ANYBODY'S GUESS

EMMA (CONT'D)

I JUST WANNA DANCE WITH YOU
LET THE WHOLE WORLD MELT AWAY
AND DANCE WITH YOU
WHO CARES WHAT OTHER PEOPLE SAY

AND WHEN WE'RE THROUGH
NO ONE CAN CONVINCE US WE WERE WRONG
ALL IT TAKES IS YOU AND ME
AND A SONG

Lights fade on her.

#7A DANCE WITH YOU PLAYOFF

SCENE 5: MOTEL

The lobby of an unpretentious, unattractive, unadorned small-town motel. There is a check-in counter, a continental breakfast bar, and a sitting area. A clerk stands behind the counter. He's having another in an unending series of quiet moments. Suddenly the doors burst in, and the Broadway contingent arrives: DEE DEE and ANGIE first.

DEE DEE

(Taking in the ambiance)

Oh my God. This is worse than the bus.

ANGIE walks up to the counter.

ANGIE

Well, at least it's quieter. If I had to sit through "Day by Day" one more time, I would have killed them all one by one.

(To the clerk.)

4 rooms under Dickinson. I called yesterday.

DEE DEE approaches the counter.

DEE DEE

4 rooms of varying sizes to reflect the hierarchy of the company members, correct?

CLERK

What? Um...

DEE DEE

Where's my suite?

CLERK

We don't have a suite...

She reaches into her bag, pulls out a Tony Award, and smacks it on the counter.

DEE DEE

Do you have a suite now?

CLERK

Uh... no we don't have any suites. All the rooms are the same.

DEE DEE

Surely you know who I am! At the very least I want a room close to the spa.

CLERK

Uh...

DEE DEE reaches into her bag and slams another Tony Award onto the counter.

CLERK

There is no spa. We have a foosball table. I could put you near that...

BARRY enters.

BARRY

Angie, have you seen these rooms? We're all going to be murdered and stuffed, you know that, right?

ANGIE

Orbitz gave this place three stars.

She takes a small bottle of liquor from her bag and drinks it.

BARRY

(To the clerk.)

Do you have any cabins?

CLERK

Uh, we don't have any cabins...

BARRY reaches in his bag and pulls out an award and slaps it on the counter.

BARRY

How about now?

DEE DEE

What is that?

BARRY

Drama Desk. You know what it is!

TRENT enters, looking green.

TRENT

I vomited in the bus again.

(He approaches the counter.)

May I speak with the hotel doctor?

BARRY

Hotel doctor? Trent, if there's a doctor here, he's in the basement sewing the guests together into a giant bug.

CLERK

(To TRENT.)

Oh my God! It's you! I can't believe it's really you!

BARRY

Wait, you know him, but you don't know us?!

TRENT

I suppose my artistry speaks for itself.

CLERK

You're that guy from "Talk to the Hand"! That's on every night at 9 after "Two of a Kind"!

TRENT

I'd like my room now, please.

The clerk hands him his key.

BARRY

Okay. Let's get started! Let's change some minds! Sheldon's working on the venue.

(To TRENT.)

What about the song? It's not *too* Andrew Lloyd Webber-y, is it?

They all look at him.

TRENT

About that. Apparently, I was misled by my representation. Andrew Lloyd Webber is *not* a huge fan of my Phantom. Quite the opposite actually. The man has a lot of anger in him. Lots of soaring, majestic anger.

DEE DEE

Dammit, Trent. You screwed us! We can't have a rally without an anthem!

TRENT

Don't worry. I wrote something myself. It's quite rousing and is in a very humane key.

(TRENT hands out sheet music to everyone.)

The Godspell cast will back us up. They have their own costumes.

They all take a moment to read the music in silence for a moment.

ANGIE

Oh my...

BARRY

This is awful.

DEE DEE

(Waving the sheet music.)

You rhymed "bigotry" with "big of me".

TRENT

Pretty great, huh? Take that Lin-Manuel Miranda.

BARRY

We can't do this! They'll throw beer cans at our heads!

TRENT

No, trust me. All we need is a simple message that tugs at the heartstrings and a little pageantry. We have everything we need right here.

ANGIE

Except a venue.

SHELDON enters.

SHELDON

Oh ye of little faith! I got one! I had to do things I'm not proud of with people I don't respect, but I got one. Good sound system. Good sight lines and a crowd of 2500 guaranteed!

DEE DEE

That's amazing!

TRENT

What is it? One of those beautiful antebellum opera houses?

SHELDON

No, it's an arena! You're the halftime show at something called "a monster truck rally."

*As the lights go down, we hear the roar
of monster trucks.*

SCENE 6: CONCERT (RALLY) FOR EMMA

Half time at the monster truck rally.

#8 THE ACCEPTANCE SONG

MONSTER TRUCK ANNOUNCER

Ladies and Gentlemen! Truckosaurus, the car-eating robot dinosaur, will not be your half time entertainment today, instead we have some guests who have come from New York to sing us a song about intolerance.

*TRENT walks to the center of the stage.
The music begins over his intro.*

TRENT

Hello, I'm Trent Oliver; actor. And Juilliard graduate.

A MAN in the crowd yells out.

MAN (OFFSTAGE)

Hey! It's that guy from Talk to the Hand!

The crowd roars.

TRENT

You know, "Talk to the Hand" is just a small part of my resume. In the early aughts, I had a three-episode arc on "Grey's Anatomy" in which I played Dr. Julio Rodriguez, a handsome Hispanic heart surgeon, whose growing cocaine addiction threatens both his personal and professional life. When preparing for the role, I realized something about people. I realized that even though we are all different on the outside, different skin color, different heights, different nose shapes, on the inside we are all the same. We all have lungs, we all have intestines, we all have...

(With a thick accent, touching his chest.)

Corazones.

(Back to his regular voice.)

And it occurred to me that if we could accept our collective sameness, the world would be a much nicer place. And that's why I wrote this song.

A giant poster of EMMA is revealed. It is the photo that ANGIE took after the PTA meeting. It is not flattering.

This is for you, Emma.

FLOWERS ACCEPT THE RAIN AND GROW MORE BEAUTIFUL
BABIES ACCEPT THEIR MOTHER'S BREAST
SO THEY CAN GROW STRONG
I ACCEPT THAT I WAS BORN A HANDSOME MAN
SO JOIN WITH ME AND SING
THIS ACCEPTANCE SONG

The Godspell cast enters, backing TRENT up.

ALL

LET US ACCEPT ONE ANOTHER

TRENT

I KNOW IT'S TRULY HARD

ALL

WE'RE SISTER AND BROTHER

TRENT

HERE'S WHAT I LEARNED AT JUILLIARD:
BIGOTRY'S NOT BIG OF ME
AND IT'S NOT BIG OF YOU

ALL

LET'S ALL WORK TOGETHER
TO MAKE RAINBOW DREAMS COME TRUE

TRENT

Ladies and Gentlemen, two-time Tony Award Winner, Dee Dee Allen.

DEE DEE enters.

DEE DEE

ACORNS ACCEPT THE SUN AND TURN TO MIGHTY OAKS
SPERM WHALES ACCEPT FRESH SEA AIR
THROUGH THEIR BLOWHOLE THINGS

TRENT

BLOWHOLE

TRENT

BUMBLEBEES ACCEPT THEY'LL DIE WITHIN A YEAR

TRENT & DEE DEE

AND STILL THEY FLAP THEIR SOON-TO-BE-DEAD WINGS

ALL

LET US ACCEPT ONE ANOTHER

TRENT

FORGET YOUR POLITICS

ALL

WE'RE SISTER AND BROTHER

TRENT

SO LET'S NOT BE TOTAL HICKS
BIGOTRY'S NOT BIG OF ME
AND IT'S NOT BIG OF YOU

ALL

OOH
LET'S ALL WORK TOGETHER
TO MAKE RAINBOW DREAMS COME TRUE!

TRENT

Ladies and gentlemen, the non-equity cast of
Godspell and one-time Drama Desk winner, Barry Glickman.

Dance break.

BARRY

ACCEPT ME! ACCEPT ME! ACCEPT ME! ACCEPT ME!
ACCEPT ME! ACCEPT ME! ACCEPT ME! ACCEPT ME! ACCEPT ME!

DEE DEE and TRENT enter.

BARRY

You accept me?

*TRENT and DEE DEE smile at him. BARRY
gently touches DEE DEE's shoulder in a
gesture of appreciation, then turns and
punches TRENT in the arm.
The company joins them.*

ALL

LET US ACCEPT ONE ANOTHER
JOIN OUR FIGHT TODAY
WE'RE SISTER AND BROTHER

TRENT

MAKE PEOPLE HEAR US WHEN WE SAY:

They sign the following few verses in silence.

TRENT

LET'S ALL WORK TOGETHER

ALL

LET'S MAKE A RAINBOW

TRENT

AND MAKE RAINBOW DREAMS COME TRUE

GODSPELL CAST

ACCEPTANCE, ACCEPTANCE, ACCEPTANCE, ACCEPTANCE

ANGIE appears, dressed as a Goddess of Love. TWO GODSPELL kids pull rainbow banners out of her costume.

ALL

LET'S MAKE RAINBOW DREAMS COME TRUE
Acceptance!

The song ends.

TRENT

So, are you with us people?!

We hear the audience start to boo them. A few beer bottles and other debris gets tossed onto the stage. They are shocked and try to duck.

#8A ACCEPTANCE PLAYOFF

SCENE 7: MOTEL ROOM

The Broadway contingent sits on a couple of motel beds, drowning their sorrow in junk food from the mini bar.

BARRY

Trent, I want to rip your face off!

TRENT

I'm sorry -

DEE DEE

You made me fail again and I am so sick of failing.

SHELDON

There's no spinning this. It was a complete disaster.

ANGIE

Now I know what the original cast of "Carrie" felt like.

TRENT

No. No you don't.

BARRY

What do we do now?

DEE DEE

We leave. We kill Trent and then leave.

BARRY

But what about the girl.

HAWKINS knocks and peeks in.

HAWKINS

Hi. Can we come in?

(Enters with EMMA in tow.)

Emma and I wanted to be the ones to tell you... thanks to pressure from the State's Attorney's office, Prom is back on.

BARRY

We did it!

They all scream with delight.

TRENT

We were the vessel of change because we acted selflessly.

DEE DEE

See? We're not narcissists!

TRENT, ANGIE, SHELDON & DEE DEE

(They chant.)

Yea us! Yea us!

HAWKINS

To be clear, it wasn't because of you...

EMMA

Maybe it was.

(They turn to her.)

I mean, everyone started freaking out when you got here. That lawyer might have had the legal power, but you really scared people.

TRENT, ANGIE, SHELDON, BARRY & DEE DEE

(Touched.)

Awww.

ANGIE

Don't sell yourself short kid. You're the one who scared people.

HAWKINS

Well, the important thing is, it's a victory. Now you get to go to Prom just like anybody else!

EMMA

Oh my God, It's like four days away.

BARRY

What are you going to wear?

EMMA

Well, I thought I'd wear a vintage tux and some high tops. I don't know. Does it matter?

BARRY

Does it...

(Can't get the word out.)

Mmmm - mmm

(Recovers.)

BARRY (CONT'D)

Look, sweetheart, you don't know me, and I don't know you. But I'm begging here; let me dress you for Prom. Come on. We're going to Saks.

HAWKINS

Um, there is no Saks here.

EMMA

We have a Walmart...

BARRY

(Can't get the word out again.)

A Wawa...

(Recovers.)

Fine. We'll check out the Tammy Wynette collection at Walmart, and when that doesn't work, well, I have a few party dresses in my closet, you know, for emergencies. I'll have them FedExed. We'll have a little fashion show.

EMMA

(Excited.)

Okay. Can we do it tomorrow? I have to go and find out if I still have a date. We can meet at my place.

DEE DEE

Won't your parents have a problem with a middle-aged man hanging out in your bedroom and dressing you?

EMMA doesn't answer right away.

HAWKINS

Emma doesn't live with her parents anymore.

EMMA

We don't really speak.

BARRY

My God. We are the same person. I haven't spoken to my mother in 30 years.

EMMA

I live with my grandmother now. She's cool. She likes "the gays".

BARRY

Good. And I like "the olds." Can you do me a favor and point me in the direction of the Walmart?

EMMA

I'll give you a ride.

BARRY

In your pickup truck?

EMMA

Are you saying because I'm a lesbian I drive a pickup?

BARRY

Well, do you?

EMMA

Shut up.

They leave.

SHELDON

Anybody hungry?

ANGIE

I could drink.

SHELDON

What's around here?

TRENT

Well, I saw a Big Boy out by the highway.

SHELDON

This town has a gay bar?

SHELDON, ANGIE & TRENT exit. DEE DEE and HAWKINS are left alone.

HAWKINS

So nice to see Emma smile. She's had a rough time of it.

DEE DEE

I gathered that.

HAWKINS

Even before this whole Prom controversy. When she came out, her parents were... well, they threw her out of the house.

DEE DEE

Really?

HAWKINS

She was 16. It was pretty ugly. Anyway, thank you for helping her. Or trying to.

HAWKINS starts to leave.

DEE DEE

Tell me Tom; is there a restaurant in this town with plates and cutlery?

HAWKINS

Oh. Well, um... there's an Applebees at the mall. Would you like to go?

DEE DEE

Yes. Take me now to this apples and bees place.

DEE DEE and HAWKINS leave.

SCENE 8: SCHOOL GYM

Lights up on the gym. There is some sort of commotion going on. ALYSSA notices and stops a student.

#9 YOU HAPPENED

ALYSSA

What's going on?

FEMALE STUDENT

Nick's got a promposal all planned out for Kaylee. She's gonna freak out!

The crowd parts to reveal NICK with a bouquet of red roses. He's wearing sunglasses and looking cool. Two other MALE STUDENTS back him up. Everyone films it with their phones. Someone pulls KAYLEE forward as everybody cheers. EMMA wanders in and watches from across the room.

NICK

SINCE J.V. FOOTBALL
I'VE BEEN ADORED
BIG MAN ON CAMPUS
BUT OH, SO BORED

MY LIFE WAS PERFECT
BUT SO ROUTINE
I PRAYED FOR SOMEONE
TO INTERVENE

AND THEN

NICK & ENSEMBLE

YOU HAPPENED

NICK

AND TURNED MY LIFE AROUND ENTIRELY

NICK & ENSEMBLE

OH, BABY
YOU HAPPENED

NICK

AND LOOK WHAT HAPPENED TO ME
SO GO TO PROM WITH ME, KAYLEE!

KAYLEE

You're such an idiot! Yes!

Everyone cheers. KEVIN sees SHELBY.

KEVIN

Hey, Shelby! You're next!

*KEVIN picks up maracas. Two backup
singers slip in behind him also with
maracas in hand.*

KEVIN

THERE'S NOT ONE SUBJECT
THAT I COULD PASS
BEFORE YOU WALKED
INTO MY SPANISH CLASS

WAS MY HEART POUNDING?
I WON'T SAY NO
'CAUSE LIFE WITHOUT YOU
WAS "NO BUENO"

AND THEN

KEVIN & ENSEMBLE

YOU HAPPENED

KEVIN

AND TURNED MY LIFE AROUND ENTIRELY

KEVIN & ENSEMBLE

OH, BABY
YOU HAPPENED

KEVIN

AND LOOK WHAT HAPPENED TO ME
SO GO TO PROM WITH ME, SHELBY!

SHELBY

Sí! Sí! Señor!

EMMA nods to ALYSSA and they walk downstage. The bleachers turn upstage and they're alone in their own little world.

ALYSSA

(Throwing her arms around EMMA.)

You did it! You actually did it! We have a prom because of you!

EMMA

Well, me and a bunch of crazy actors.

ALYSSA

It's like a love bomb went off. I've seen like six promposals today.

EMMA

People are going to see us dancing together! And kissing! It's going to be impossible not to kiss you.

ALYSSA

Oh my God. And what's my mother going to do? She'll be in public, so she can't freak out.

EMMA

It doesn't matter what she does. This is about us. This is about us finally being us.

EMMA (CONT'D)

AND NO MORE HIDING HOW WE FEEL ANYMORE

ALYSSA

I WON'T HIDE
IF YOU'RE BY MY SIDE

EMMA

NOW THAT THE PROM IS BACK ON TRACK
AND ONCE WE WALK INTO THAT GYM
HAND IN HAND

EMMA & ALYSSA

IT'S PRETTY OBVIOUS THERE'S NO GOING BACK!

ALYSSA

AND THAT'S A PROMISE!

ALYSSA (CONT'D)

BEFORE I MET YOU
I WAS A MESS
NOT HONEST WITH MYSELF, I CONFESS

EMMA

I WAS SO LONELY, A TOTAL WRECK
JUST SAD AND HOPELESS?
CHECK, DOUBLE-CHECK

EMMA & ALYSSA

AND THEN
YOU HAPPENED
AND TURNED MY LIFE AROUND ENTIRELY
OH, BABY
YOU HAPPENED
AND LOOK WHAT HAPPENED TO ME

EMMA, ALYSSA & ENSEMBLE

SOMETHING SO
TRUE HAPPENED
AND SOON IT'S TIME TO SHARE IT PUBLICLY
AND ALL 'CAUSE YOU HAPPENED

ALYSSA

AND SAID YOU'D GO TO PROM WITH -

EMMA

SAID YOU'D GO TO PROM WITH -

ENSEMBLE

OOH OOH

EMMA & ALYSSA

SAID YOU'D GO TO PROM WITH ME

ENSEMBLE

YOU HAPPENED! YOU HAPPENED! YOU HAPPENED!

ALL

LOOK WHAT

EMMA & ALYSSA

HAPPENED TO ME!

#9A YOU HAPPENED PLAYOFF

KAYLEE and SHELBY appear and see EMMA and ALYSSA holding hands. Fearing they've been caught, ALYSSA and EMMA leave quickly.

SHELBY turns to KAYLEE.

SHELBY

What was that?

*SHELBY & KAYLEE rush off.
Blackout.*

TRW Perusal
Not for Production

SCENE 9: APPLEBEES

DEE DEE and HAWKINS are in a booth.

HAWKINS

I save up all my money and I go to New York every summer. I see as many Broadway shows as I can. When I run out of money, I second act 'em.

DEE DEE

Really?

HAWKINS

My point is I've seen you many, many times. I missed your Eleanor.

DEE DEE

(Assuming a voice.)

"You didn't miss a thing."

HAWKINS

Are you choking?

DEE DEE

No. I was doing Eleanor. That was the voice I used...

HAWKINS

Oh. It's uncanny.

DEE DEE

Thank you.

MRS. GREENE crosses with a friend.

MRS. GREENE

Mr. Hawkins?

HAWKINS

Mrs. Greene.

MRS. GREENE

(To DEE DEE.)

Ms. Glickman.

DEE DEE

Allen. Dee Dee Allen. Do you not have the internet in Indiana? Just type in Dee Dee. I'm the second one that comes up after Dee Dee Myers, whoever that is.

HAWKINS

She was Clinton's press secretary.

DEE DEE

Whatever. There's no excuse for ignorance is my point.

MRS. GREENE

You and your friends know nothing about us, about our town, about our people. And yet, you feel justified in telling us what to do. It seems to me that ignorance is your stock-in-trade.

HAWKINS

Miss Allen is a Tony Award winning Broadway star -

MRS. GREENE

Well, I suggest she stick to acting. Clearly, she is a much more compelling personality when someone tells her where to stand and what to say.

MRS. GREENE and her friend leave.

HAWKINS

I'm sorry about that. You have to understand this town's been through a lot. We had an auto parts factory that closed down because of outsourcing. A lot of families left. The biggest industry now is the prison and it's even hard to get a job there. You picked a strange time to visit.

DEE DEE

We didn't mean to make things worse. We just thought by helping this one girl we might make the world a better place.

HAWKINS

And I appreciate that. It's just people are angry and scared and powerless. When that happens, you look for a scapegoat. Not that I'm making excuses for her...

DEE DEE

Let's drop it. You know, I've never said this before to someone, but: tell me about you.

HAWKINS

About me? Huh. I don't know. I'm just a small-town principal. It can be frustrating but at least I have a job.
(*Shyly.*)

Single.

DEE DEE

Sorry?

HAWKINS

I'm single. Just putting that out there.

DEE DEE

I'm single too. Well, happily divorced.

HAWKINS

I think I read about that. Eddie Sharpe. The talk show host?

DEE DEE

That's right. It lasted 15 heart-pulverizing years. He's a parasite. He's got a hit TV show and he's still bleeding me dry. I hate his money-sucking guts.

HAWKINS

Well, I never liked his show.

DEE DEE

Oh. It seems we have a few things in common, you and I.

HAWKINS

I don't think so. I'm just an ordinary guy, you're a Broadway star.

#10 WE LOOK TO YOU

DEE DEE

Well, the truth is Broadway is changing. And I'm getting older. Not old, just older. Sometimes I think I should just quit.

HAWKINS

No. Please. You can't do that!

DEE DEE

Why?

HAWKINS

I need you to keep doing what you do.

MY DAYS HAVE LITTLE GLAMOUR
WRITING MEMOS, MAKING CALLS
AND WINCING AT THE GRAMMAR
WRITTEN ON THE BATHROOM WALLS

IT'S ALL SCHOOL SUPPLIES AND BUDGET SIZE
AND WADING THROUGH RED TAPE
THAT'S WHY I LOVE THE THEATRE
IT'S HOW I ESCAPE

DEE DEE

So theatre's a distraction... is that what you're saying?

HAWKINS

No, a distraction is momentary. An escape helps you heal.

WE LOOK TO YOU
TO TAKE US AWAY
FROM THE SOUL-CRUSHING JOBS
AND EMASCULATING PAY

WHEN OUR LIVES COME UP SHORT
AND OUR HOPES ARE SAD AND FEW
YOU WHISK US OFF TO SOMEPLACE STRANGE AND
NEW

WE LOOK TO YOU
IN GOOD TIMES AND BAD
THE WORLDS YOU CREATE
MAKE THE REAL ONE SEEM LESS SAD

THE CURTAIN GOES UP
AND EVERY NOW AND THEN
IT FEELS AS IF WE'RE COMING HOME AGAIN
YES, COMING HOME AGAIN

WE NEED A PLACE TO RUN TO
WHEN EVERYTHING GOES WRONG
WHERE THE ANSWER TO EACH PROBLEM
IS TO BURST INTO A SONG

AND STANDARD RULES OF LOGIC
JUST SIMPLY DON'T APPLY

HAWKINS (CONT'D)

WHEN PEOPLE DANCE IN UNISON
AND NO ONE WONDERS WHY

DEE DEE

You make it sound so beautiful.

HAWKINS

WE LOOK TO YOU
AS STRANGE AS IT SEEMS
WHEN REALITY GOES
TO SCARY, NEW EXTREMES

SO DON'T EVER GIVE UP
AND THIS I GUARANTEE
NEXT TIME YOU THINK NO ONE CARES
YOU CAN LOOK TO ME

DEE DEE

Thank you. That means a lot.

HAWKINS

No, thank you.

BLACKOUT.

#10A LOOK TO YOU PLAYOFF

SCENE 10: EMMA'S ROOM

EMMA's room. BARRY is sitting on the bed, a gown draped over him. There are dresses everywhere. EMMA is in the bathroom.

BARRY

If you don't hurry up, you'll be meeting my drag alter-ego, Carol Channing Tatum.

She emerges from the bathroom wearing a girly gown completely incompatible with her sense of style.

EMMA

What do you think?

BARRY

Well, it's better than the pink, but we're not seeing your shoulders. You've got great shoulders.

EMMA

This isn't working.

BARRY

Don't panic. It's just a first draft.
(He picks up another dress.)
How about this?

EMMA

I don't know. What did you wear to your prom?

BARRY

(Referring to the dress.)

Same! No, I... um... I was going to wear a silver tux, with matching turquoise cummerbund and tie, and those contacts that change your eye color to aqua blue... but I never... I didn't, uh...

(He gets choked up.)

This isn't about me; this is about you, and I promise: you are going to have the night of your life. What's your date wearing?

EMMA

I don't know.

BARRY

She hasn't given you a fashion show?

EMMA

I've never been to her house. Her mother doesn't know about us.

BARRY

How long have you been together?

EMMA

A year and a half.

BARRY

Oh, honey.

EMMA

But she's coming out tonight big time. That's the plan. Oh, I'm really scared.

BARRY

Why?

EMMA

For a million reasons. Mainly because half the people there still hate me.

BARRY

Look. I never went to my prom because like your mystery girlfriend, I didn't have your courage. You made all this happen. When you walk into that gym tonight, you know what people are going to see? The bravest person on the planet.

EMMA

I don't know. This is hard. Does every girl go through this?

BARRY

Of course. All across town, girls are spraying on their tans and whitening their teeth trying to look their best for the prom, but they're wasting their time. Because they don't have the glow you have right now.

#11 TONIGHT BELONGS TO YOU

EMMA

I trust you completely; and that's kind of scary too.

BARRY

I CAN TELL YOU'RE FEELING WARY
BUT YOU CAN COUNT ON UNCLE BARRY
HE CAN TURN THIS BUTCHIE DUCK INTO A SWAN

YOUR WHOLE LOOK COULD USE A SHAKE-UP
YOU CAN BORROW ALL MY MAKE-UP
AND THE PAIR OF SPANX I CURRENTLY HAVE ON

EMMA

I think I'll pass.

BARRY

TREAT THE WHOLE WORLD LIKE YOUR RUNWAY
MAKE IT FIERCE, BUT IN A FUN WAY
TRY TO FLIP YOUR HAIR LIKE CHER AND DRAG QUEENS DO

AND I DON'T MEAN TO BE RUDE, DEAR
BUT YOU COULD USE SOME ATTITUDE, DEAR
LET'S SHOW THE SCHOOL TONIGHT BELONGS TO YOU

ONE THING'S UNIVERSAL
LIFE'S NO DRESS REHEARSAL
SO WHY NOT MAKE SOME WAVES BEFORE IT'S THROUGH?

GO BIG, OR YOU'VE BLOWN IT
IT'S TIME THAT YOU OWN IT
LET'S MAKE IT CLEAR THAT TONIGHT BELONGS TO YOU

Now, no matter what we choose, you've got to remember to
sell it.

EMMA

How do I do that?

BARRY

Allow Ms. Glickman to demonstrate.

YOU MIGHT FIND THIS DISCONCERTING
BUT OL' BARRY'S DONE SOME FLIRTING
TRY TO BAT YOUR EYES AND SMIZE EACH TIME YOU GRIN

EMMA

I CAN GUESS YOUR WHOLE AGENDA

BARRY

YOU BE ELPHIE; I'M GALINDA!

BARRY & EMMA

IT'S MAKEOVER TIME SO WHY NOT JUST GIVE IN?

ONE THING'S UNIVERSAL
LIFE'S NO DRESS REHEARSAL
SO WHY NOT MAKE SOME WAVES
BEFORE IT'S THROUGH

GO BIG, OR YOU'VE BLOWN IT

EMMA

IT'S TIME THAT I OWN IT

BARRY

Yes ma'am!

BARRY & EMMA

LET'S MAKE IT CLEAR THAT TONIGHT
BELONGS TO YOU

BARRY

(Hand to his ear.)

What?

EMMA

BELONGS TO ME!

*Lights up on KAYLEE, SHELBY & the other
FEMALE STUDENTS getting ready for Prom.*

KAYLEE

Oh God. I can't believe this is finally happening.

SHELBY

She almost ruined it for all of us.

KAYLEE

Well, what goes around comes around. You look hot!

SHELBY

You look so hot!

KAYLEE & SHELBY

WELL, I HATE TO SOUND CONCEITED
BUT THE BOYS GET OVERHEATED
WHEN I STRIKE A POSE OR TWO LIKE THUS!

They strike a few poses.

KAYLEE

AND YOU HAVE TO HAND IT TO ME
I MEAN, EVEN I WOULD DO ME

KAYLEE & SHELBY

LET'S SHOW THE WORLD TONIGHT BELONGS TO US

KAYLEE & SHELBY / FEMALE STUDENTS

ONE THING'S UNIVERSAL
LIFE'S NO DRESS REHEARSAL
EXCUSE ME WHILE I STATE THE OBVIOUS
GO BIG OR YOU'VE BLOWN IT
IT'S TIME THAT WE OWN IT
AND MAKE IT CLEAR THAT TONIGHT BELONGS TO US

*Lights come up on ALYSSA getting ready.
MRS. GREEN enters.*

MRS. GREENE

Oh, you look so beautiful. You should always wear your hair that way.

ALYSSA

Mom. I want you to know what's going to happen tonight. You need to know -

MRS. GREENE

Can we not spoil this? Please? I have worked very hard on this night, and I have a right to enjoy it too. Now, you're going to have a wonderful prom like a normal girl. I've made sure of that.

ALYSSA

What does that mean?

MRS. GREENE

I DON'T LIKE WHEN STRANGERS GET IN MY WAY
OR ANYONE WHO MESSES WITH THE P.T.A.
WELL, MAYBE THAT'S JUST ME

MRS. GREENE (CONT'D)

BUT TRUST ME

FIXING LITTLE PROBLEMS IS WHAT I DO
NOW EVERYONE IS HAPPY, I PROMISE YOU
AND I WOULD NEVER MISS A
NIGHT LIKE THIS ALYSSA
YOU'RE MY
SUPERSTAR
NOW GET YOUR ASS
IN THE CAR

*Lights come up on the prom in full
swing. The full student ensemble is
there, singing and dancing.*

STUDENTS

TONIGHT BELONGS TO US
TONIGHT BELONGS TO US
OO OO OO
TONIGHT BELONGS TO US
OO OO OO
TONIGHT BELONGS TO US
ONE THING'S UNIVERSAL
LIFE'S NO DRESS REHEARSAL
EXCUSE ME WHILE I STATE THE OBVIOUS

GO BIG OR YOU'VE BLOWN IT
IT'S TIME THAT WE OWN IT
AND MAKE IT CLEAR THAT TONIGHT BELONGS TO
MAKE IT CLEAR THAT TONIGHT BELONGS TO
MAKE IT CLEAR THAT TONIGHT BELONGS TO US!

End of song. They playoff begins.

#11A ACT I FINALE

STUDENTS

MAKE IT CLEAR THAT TONIGHT BELONGS TO
MAKE IT CLEAR THAT TONIGHT BELONGS TO
MAKE IT CLEAR THAT TONIGHT BELONGS TO...

*The scenery shifts so that we can see
the entrance to the gym. BARRY, DEE
DEE, TRENT, ANGIE & SHELDON gasp as
EMMA enters, totally transformed.*

DEE DEE

You look beautiful!

EMMA

You're sure it's not too girly?

ANGIE

Just the right amount of girly.

DEE DEE

(To BARRY.)

Well played.

BARRY

(To EMMA.)

Where's your date?

EMMA

We're meeting in the gym. She's still a little shy about all this. But she'll be there...

BARRY

Okay. This is where we leave you. Our work is done.

(Hugs her.)

Go! Have the time of your life!

EMMA

Can you walk me in? I'm a little nervous.

BARRY

Sure. Hold on tight.

BARRY takes her arm, and they enter the gym.

DEE DEE

We did good you guys!

ANGIE

Who wants a drink?

SHELDON

I'm buying.

DEE DEE, ANGIE, TRENT and SHELDON exit. The lights come up on the inside of the gym as EMMA enters. There are only a

few, pathetic decorations hanging limply from the walls. HAWKINS stands in the middle of the room talking into his phone. He is clearly distressed. EMMA looks around, dumbfounded.

EMMA

What's going on?

HAWKINS puts his hand over the mouthpiece of his phone.

HAWKINS

(To EMMA.)

I'm just piecing this together... give me a second.

HAWKINS continues with his call.

EMMA

Where is everybody?

BARRY enters.

BARRY

What's going on here?

They all look around.

DEE DEE, ANGIE, SHELDON & TRENT enter.

DEE DEE

Something's wrong. The parking lot is completely empty.

SHELDON

My God. What's the theme of this prom: "Death Row"?

EMMA

(To HAWKINS.)

Mr. Hawkins, where are all the kids? I don't understand.

We see MRS. GREEN & ALYSSA arriving at another well-decorated prom.

ALYSSA

I don't understand. Why aren't we at the gym?

MRS. GREENE

At the last minute there was problem and we had to change venues.

ALYSSA is suspicious.

ALYSSA

Mom. What is going on? Tell me the truth.

HAWKINS hangs up and turns to address them.

HAWKINS

This is what happened, as I understand it. The courts told the PTA they had to hold an inclusive prom -

MRS. GREENE

Don't worry. Everything's fine. We did what we were required to do.

HAWKINS

There was some resistance, so the parents met without my knowledge and organized two proms.

MRS. GREENE

We gave her a prom.

HAWKINS

One for all the kids at the Elks lodge in town,

ALYSSA & EMMA

Oh my God!

HAWKINS

And this one... just for you.

MRS. GREENE

Now go have fun. I'll be here to make sure everything is perfect.

ALYSSA

Wait!

MRS. GREENE walks away.

EMMA

Wait. No. I got texts from kids at school. Everybody said it was here.

HAWKINS

They were lying to you. That was part of the plan.

ANGIE

Oh my God.

At the real prom, ALYSSA confronts KAYLEE and SHELBY.

ALYSSA

You lied to me!

KAYLEE

Yeah, who's the liar?

ALYSSA

What?

SHELBY

We know about you and Emma. Believe me, we're doing you a favor.

KAYLEE

You can thank us later.

EMMA and ALYSSA are both stunned.

HAWKINS

Emma. I'm so sorry. This is... I'm kind of in shock...

TRENT

They met in secret? The whole town kept this from her?

ANGIE

That is so cruel.

BARRY

I think I'm going to cry.

DEE DEE

Oh my God. This is a disaster.

SHELDON

This is a PR problem -

DEE DEE

No, Sheldon. We *had* a PR problem. This a full-blown scandal. This is the end of my career.

HAWKINS

Wait. Is that why you came here? For publicity?

DEE DEE

Don't start with me, Tom. You do not know how the world works.

HAWKINS

Yes. I do. Unfortunately.

EMMA

(numb, slowly)

ONE THING'S UNIVERSAL
LIFE'S NO DRESS REHEARSAL
WHEN PEOPLE FIND A SCAPEGOAT TO CONDEMN

WE WENT BIG AND YET WE'VE BLOWN IT
WELL I GUESS I SHOULD HAVE KNOWN IT
ALL ALONG TONIGHT BELONGED TO THEM

*EMMA's phone rings. Lights back up on
the real prom. ALYSSA is on her phone.*

EMMA

Alyssa?

ALYSSA

I swear, I had no idea.

EMMA

How could you not know? You were on the prom committee.

ALYSSA

It was Kaylee and Shelby. They figured out we were together, and they made sure I didn't find out. They didn't want me to tell you.

EMMA

I don't believe you.

ALYSSA

Do you think I would do something like this to you?

EMMA

Then come meet me.

ALYSSA

I can't.

EMMA

You can't or won't.

ALYSSA

(Crying.)
My mom is here.

EMMA

Well, leave her.

ALYSSA

She's watching me every second.

EMMA

Then tell her you're gay! Tell her we're in love! That was the plan, right?

ALYSSA

I can't. It's bad enough that Kaylee and Shelby know.

EMMA

Bad enough?

ALYSSA

I mean it's not like I thought it would be. I'm sorry.

EMMA

You're sorry. Great. That fixes everything. Have fun at the normal person's prom!

She hangs up.

ALYSSA

Emma? Emma?

BARRY

This is what we're going to do. We're getting in the car and we're going to that other prom. They can't stop us from-

EMMA

No! Enough! This is already the worst night of my life! Just stop helping me!

She runs out.

ANGIE

I'll go.

*ANGIE runs after EMMA.
HAWKINS, DEE DEE, TRENT, SHELDON &
BARRY stand alone in the gym as the
kids at the real prom get louder and
louder.*

STUDENTS

LET'S MAKE IT CLEAR THAT TONIGHT BELONGS TO
MAKE IT CLEAR THAT TONIGHT BELONGS
MAKE IT CLEAR THAT TONIGHT BELONGS TO US

Fade to black.

Director's Note for Act 2: Understand that the tone of each act is different. Act 1 begins as a comedy with the actions of the Broadway "clowns" in the first act bordering on farce. But Act 2 is entirely different in tone. The second act (and indeed the final scene of the first act) deal with the real-world consequences of those actions. As a result, the second act has longer scenes, more dialogue, and more introspection. On Broadway, the quick tempos and high energy choreography kept everything buoyant. You must do the same. Do not let the scene work slow the pacing of Act 2. If the tempo and pacing lag, act two will feel long and slow.

ACT TWO
SCENE 11: PRESS CONFERENCE

#12 ENTR'ACTE

MRS. GREENE is making a statement to the press on behalf of the PTA.

Director's Note: MRS. GREENE must speak clearly with conviction and not rush through these lines.

MRS. GREENE

I've been asked to read a statement.
(reading)

What happened here was not the result of some elaborate plan to humiliate this girl, as has been reported in the press. The James Madison High School parent-teachers association felt Emma would not be safe if we allowed her to attend Prom with the other students because the uncomfortable truth is there are people in our community who are offended by her life choices. We felt this arrangement, while not ideal, was the only course of action available to us. Thank you.

MRS. GREENE attempts to leave but is stopped by reporters' questions.

FIRST REPORTER

Mrs. Greene! Are you homophobic?

SECOND REPORTER

How does excluding a student protect her?

THIRD REPORTER

Are you saying homosexuality is a life choice?

MRS. GREENE

Look. This is uncomfortable for me... to be in front of a camera like this, to read terrible things about my town in the paper. I'm just a mother, not any kind of a spokesperson, and I love all the students of James Madison High as much as my own daughter. The truth is we are in this situation because a group of people, privileged people from New York, who know nothing about us, came down here just to get publicity. They are the villains. You should be writing about them, not us.

BLACKOUT.

#12A EMMA'S BEDROOM TRANSITION

TRW Perusal
Not for Production

SCENE 12: EMMA'S BEDROOM

ANGIE and EMMA are watching MRS. GREENE on EMMA's laptop. EMMA is in pajamas looking particularly pathetic. ANGIE snaps the laptop shut.

ANGIE

That woman makes my skin crawl.

EMMA

I cannot wrap my head around all this. It's a nightmare. Oh God. I've never felt so alone in my life.

ANGIE

You're not alone, honey. You've got friends.

EMMA

Oh yeah? Where are they?

BARRY pops in, followed by TRENT, DEE DEE & SHELDON.

BARRY

Emma? Can we come in? We brought Haagen-Dazs.

TRENT

It's fancy ice cream.

EMMA

I know what Haagen-Dazs is.
(pause)

Hand it over.

TRENT hands her the ice cream.

BARRY

How are you? Are you okay?

EMMA

Oh, I'm just awesome. The whole world is talking about me. They're making it sound like I'm responsible for this. No one is talking about the hate. There's just so much hate.

(Holing up the pint of ice cream.)

I'm going to need more of this.

BARRY

Listen, I know you said you don't want us to help anymore but we can't let them get away with this. We have to fight back. That PTA woman, who does she think she is?

TRENT

She's a monster, that's for sure.

BARRY

(Turning to SHELDON.)

Sheldon, what can we do about her?

SHELDON

I don't know. She's spun this whole thing to make herself look like the victim. She's good. If she didn't shop at The Dress Barn, she could work in PR.

DEE DEE

I know that everyone is angry, but we have to face the fact that we've made matters worse. I think the best thing we can do is disinfect our things and go home.

BARRY

No! We are not leaving.

DEE DEE

We are always not leaving! Please let me leave this horrible place!

BARRY

No. We are staying and we're going to turn this thing around. We are going to take back the press.

TRENT

How?

BARRY

Emma, you gotta step up and be the face of this story. You've gotta go on TV and show the world who the real victim is.

ANGIE

And that's going to get her a prom?

BARRY

This is not about a prom anymore. This is about right and wrong.

BARRY (CONT'D)

(To EMMA.)

You know you have to do this.

EMMA

I don't know what I know.

BARRY

We need a national audience. Prime time. How about Jimmy Fallon?

SHELDON

Look. I can't just pull Jimmy Fallon out of my ass. He books months in advance. You want a big audience fast, we gotta use our ace in the hole.

(To DEE DEE.)

One phone call to Eddie Sharpe is all it will take.

DEE DEE

No. I am not calling that bastard.

BARRY

Just ask him for a favor.

DEE DEE

No! If I ask him for a favor, he will want something in return and what he will want is the Hamptons house. He's been trying to get it for years. You know how many Broadway cruises I had to book to pay for that house? No way. I would rather suck my own eyes out with a vacuum cleaner than call that leech.

BARRY

Fine. Sheldon, get that girl on TV. I don't care if it's a cutaway on Family Guy, just get it done. Work your magic.

SHELDON exits.

BARRY

Okay. Great.

EMMA

No! Not great. Not great. I'm sorry but there is no way I am getting in front of a camera and telling my story to millions of people. I cannot do that. Just go! Just get on your bus and go home. We lost, okay? Deal with it.

They all file towards the door.

TRENT

(To BARRY.)

You know, there might be another way to rid this community and by extension this nation of the cancer of intolerance.

BARRY

Why are you here?

TRENT

What?

BARRY

I thought you had a tour.

TRENT

Oh. Indianapolis was cancelled. As was Kansas City, Little Rock, Orlando, and the naval base at Guantanamo Bay. We're marooned, as it were.

What I'm thinking I might do is this: venture forth and seek out the young people. And when I find them, I will simply talk with them. Converse. Rap, in the non-musical sense. Communication may lead to understanding and understanding to dare I say it, love. Anon.

TRENT leaves.

BARRY

(To EMMA.)

Honey, I know this is hard, but if you do nothing, they win.

ANGIE

(To BARRY.)

Don't worry. She's just got stage fright. I'll talk to the kid.

The others leave. ANGIE and EMMA are alone.

EMMA

Before you give me a lecture, or kick me to death with those crazy antelope legs of yours, or whatever you're going to do, I know I should do something; I just can't.

ANGIE

Look, kid. Not everybody gets a chance to step out of the chorus. You got to do it for all us people waiting for our moment.

EMMA

I'm too scared.

ANGIE

Let me tell you a story. It's 1975. The original company of "Chicago" is in previews and the worst flu in history hits the cast. They're down to the third cover for the role of Roxie Hart. And she's scared, just like you. So, Fosse, who's a real ball-buster, is putting her through her paces. But she's petrified, and even worse, performing the routines like a robot. And the Foss says to her, "Hey, kid! Snap out of it! You're freaking out! You got the steps, you got the notes, but where's the zazz, baby?!" And though she'd never heard that word before she immediately knew what it meant. And that girl went out there and crushed that performance so hard the whole audience was standing on their feet screaming bloody murder.

EMMA

And that girl was you?

ANGIE

How old do you think I am? This was 1975. The point is every Fosse girl knows that story. It's all about finding your own inner strength...

#13 ZAZZ

ANGIE (CONT'D)

WHEN A CHALLENGE LIES AHEAD
AND YOU ARE FILLED WITH DREAD AND WORRY
GIVE IT SOME ZAZZ!

IF YOUR COURAGE DISAPPEARS
WHAT'LL GET YOUR FEARS TO SCURRY?
GIVE IT SOME ZAZZ!

ZAZZ IS STYLE PLUS CONFIDENCE
IT MAY SEEM CORNY OR KITSCH
BUT WHEN SCARED OR ON THE FENCE

ANGIE (CONT'D)

YOU'LL FIND THAT ZAZZ WILL SOON MAKE FEAR
BECOME YOUR BITCH
AND IF FOLKS SAY YOU CAN'T WIN
WHAT'LL STOP THEM IN A HURRY?
GIVE IT SOME ZAZZ!
THERE'S NO CONTEST FOR A GIRL WHO HAS
SOME RAZZMATAZZ

SO CALL THEIR BLUFF
AND STRUT YOUR STUFF
LIKE NO CHICK IN THIS HICK TOWN HAS
INSTEAD OF GIVING UP
GIVE IT SOME ZAZZ!

EMMA

I just don't think I can do it. The thought of getting up
in front of all of those people. Look at my hands. They're
shaking.

ANGIE

If your hands are shaking,
(Sung.)
JUST TURN 'EM INTO JAZZ HANDS!
(Spoken.)
Now doesn't that feel better?

EMMA

No.

ANGIE

Try this.

*(She moves EMMA's hands into a Fosse
position.)*

EMMA

What are you doing?

ANGIE

It'll give you some confidence. Hand here.
(Pushes EMMA's pelvis forward.)
And try this. Now move.

EMMA

This is awkward.

ANGIE

You don't understand the concept of zazz. The zazz is not the moves. The zazz comes from within. Do the moves and give 'em some zazz.

EMMA

I don't know...

ANGIE

Now, close your eyes. Think of Mrs. Greene.

EMMA snaps into a Fosse pose.

ANGIE

Think about that fake prom.

EMMA snaps into another Fosse pose.

ANGIE

And think about finally doing something about it.

EMMA snaps into another Fosse pose.

ANGIE

I'm seeing it! I'm seeing your zazz! Now follow me.

DO LIKE THE BRAVE AND BOSSY DO
AND IF THEY TEAR YOU APART
ASK WHAT WOULD BOB FOSSE DO?
HE'D MAKE THE PEOPLE HAVE A STEP BALL CHANGE OF HEART

ANGIE & EMMA

Ball change!

ANGIE & EMMA

AND IF FOLKS SAY YOU CAN'T WIN
WHAT'LL STOP THEM IN A HURRY?

EMMA

GIVE IT SOME ZAZZ

ANGIE & EMMA

THERE'S NO CONTEST FOR A GIRL WHO HAS
SOME RAZZMATAZZ

ANGIE

SO CALL THEIR BLUFF
BAM!

EMMA

AND STRUT MY STUFF
BAM!

ANGIE & EMMA

LIKE NO CHICK IN THIS HICK TOWN HAS
INSTEAD OF GIVING UP
GIVE IT SOME ZAZZ!

ANGIE

Now that you found your zazz, it's time to show it to the
world. You think you know how?

EMMA

(Confidently.)

Yeah.

BLACKOUT.

#13A ZAZZ PLAYOFF

SCENE 13: PRINCIPAL'S OFFICE

HAWKINS is working at his desk.

HAWKINS

(On phone.)

There was a dare between a couple of boys on the wrestling team. Yes, and that's why I need to know if it's okay that they ate it. Well, they each had a bite. Yeah, a big bite. Thanks. I appreciate it. Bye.

DEE DEE knocks and enters.

DEE DEE

Hi.

HAWKINS

Hi.

DEE DEE

May I come in?

HAWKINS

Sure.

DEE DEE

Am I interrupting something?

HAWKINS

I'm just doing some research. Trying to find out if urinal cakes are poisonous. There was an incident. How can I help you?

DEE DEE

Barry's on some impossible quest that's trapped us all here, and I have nothing to do. I've been wandering around town all day; I've seen "the sight". The bottom line is I thought you might want to take me out to dinner and worship me again.

HAWKINS

No thanks.

DEE DEE

Sorry?

HAWKINS

No. I would not like to do that. Now, if you'll excuse me, I've got work to do.

DEE DEE

What is going on here? All week you've been wining and dining me at Applebees and now I can't tear you away from the urinal cakes. Why is everybody so mad at me?

He turns to her.

HAWKINS

Well, speaking for myself, it's because you're an opportunist.

DEE DEE

What?

HAWKINS

You came down here for publicity. You used us. You only care about yourself. You're a terrible person. A harridan.

DEE DEE

(Furious.)

A Harridan?!

(Confused.)

What is that? Is that bad?

HAWKINS

It is bad. Could you not figure that out from the context?

DEE DEE

How dare you! No one speaks to me like that! If we were in New York, I would snap my fingers and Dominic from props would come and threaten you!

HAWKINS

You know, meeting you in person has been colossally disappointing.

DEE DEE

That's your problem, not mine!

HAWKINS

You're right. It is my problem. You said by helping this one girl you might make the world a better place and I

HAWKINS (CONT'D)

believed you because I *wanted* to believe you. I wanted you to be Delores.

DEE DEE

Who the hell is Delores?

HAWKINS

From Swallow the Moon! Delores. She was joyful. She was full of courage and hope!

DEE DEE

She was fictional!

HAWKINS

But you made her real! You brought her to life! When you sang "The Lady's Improving" to Troy Gibson, you were admitting that you weren't perfect, but you knew that you could be a better you. And that's why he didn't fire you from the circus act. Such humility and dignity. That's who I thought you were!

DEE DEE

Well. I'm not Delores. I'm just a really, really, really good actress.

HAWKINS

Yeah. You are.

DEE DEE

And you are just some hick-town high school teacher who can't tell the difference between fantasy and reality.

HAWKINS

Are we done?

DEE DEE

Oh yes. We're done.

HAWKINS goes back to work. DEE DEE turns and exits.

There is a pause and then DEE DEE reappears.

#14 THE LADY'S IMPROVING

DEE DEE

THE LADY'S IMPROVING
SO DON'T GIVE UP HOPE
YOU ASK IS SHE PERFECT?
MY ANSWER IS NOPE

HAWKINS

I know what you're doing.

DEE DEE

HER RANGE NEEDS EXPANDING
HER EDGES NEED SANDING
BUT SHE CAN BECOME A SURE BET
SO I'M BEGGING YOU SIR, DON'T GIVE UP ON HER YET

HAWKINS

You're trying to appeal to the fan in me. Well, it won't work. I'm not a fan anymore.

DEE DEE

THE LADY'S IMPROVING
SO MUCH THAT SHE GLOATS
I KNOW YOU'VE GOT STANDARDS
FEEL FREE TO GIVE NOTES!

THERE ISN'T AN ISSUE
AND THAT'S WHY I WISH YOU
COULD SEE THERE'S NO REASON TO FRET
SO I'M BEGGING YOU SIR, DON'T GIVE UP ON HER YET

HAWKINS

Seriously, Dee Dee, this is unsettling. It's like a fantasy I don't want to have.

DEE DEE

EVERYBODY THINKS
THAT I'VE GOT SOME KINKS
THAT I'LL NEVER WORK OUT
EVEN YOU'RE INCLINED TO THINK I'M
UNREFINED

BUT I PROMISE WITH SOME TIME
THAT MY APTITUDE WILL CLIMB
AND YOU'LL LEAVE YOUR DOUBTS AND
DISBELIEFS BEHIND

DEE DEE (CONT'D)

THE LADY'S IMPROVING, REMOVING ALL DOUBT
SHE HAS HIDDEN CHARMS THAT ARE SURE TO
COME OUT

YOU'RE BOUND TO DISCOVER
THIS BOOK'S NOT HER COVER
SO DON'T MAKE A MOVE YOU'LL REGRET

SO I'M BEGGING YOU SIR
NO RENEGING ON HER
DON'T GIVE UP ON HER YET!

End of song. HAWKINS applauds wildly.

HAWKINS

Okay. I admit. That got to me.

DEE DEE

You see? I'm not a lost cause. That was an entirely
selfless act. Most people would pay premium prices for
that, and you just got it pro bono.

HAWKINS

Okay. Not charging someone for an apology is not a selfless
act.

DEE DEE

Well, what the hell?!

HAWKINS

If you want people to like you instead of hate you, you
have to be good. A good person. You have to put other
people's interests before your own.

DEE DEE

(Realizing the depth of her problem.)

You don't understand. I am a celebrity! It's all about me
and it has been for years! That's the whole point of
celebrity. I need to be de-programmed. I have to *unlearn*
things like shoving and taking, and *learn* things like
smiling and tipping. And I need help to do that. I need a
teacher. Please?

HAWKINS

Let's go somewhere and talk about how to be good human
beings.

Apples and bees?

DEE DEE

Sure.

HAWKINS

BLACKOUT.

#14A TWENTY-FOUR HOUR MART

SCENE 14: IN FRONT OF THE 7-ELEVEN

A group of students, including SHELBY and KAYLEE, are hanging out in front of a convenience store.

KAYLEE

I saw it on CNN.

SHELBY

Seriously?

KAYLEE

Yes. They said, "Edgewater Indiana overflows with bigotry." They talked about us like we're monsters.

SHELBY

I saw a Fox News van drive down my street yesterday.

KAYLEE

At least they're on our side.

TRENT approaches them.

FIRST STUDENT

Look! It's that guy from Talk to the Hand.

TRENT

Greetings, feckless youth of Indiana.

THIRD STUDENT

What are you doing here?

TRENT

Just out for a walk. Enjoying the sweet and fetid scent of Americana. I'm from a small town myself, you know.

FIRST STUDENT

We're not interested.

The kids start to leave.

TRENT

Look, there's an ideological divide between us, and I think if we got to know each other, we might be able to bridge it. I'll begin.

TRENT (CONT'D)

I'm an actor. My instrument was forged in the fiery furnace that is Juilliard. I'm sure your drama teacher has told you of that institution?

SECOND STUDENT

We don't have a drama program.

Director's Note: You may substitute the words, "theatre program" if it is more commonly used in your territory.

TRENT

Ah. That explains your general lack of empathy.

They start to leave again.

TRENT

Wait! We're building a bridge! Building a bridge! What about you?

KAYLEE

Me?

TRENT

Who are you?

KAYLEE

Kaylee.

TRENT

No, that's your name. Who are you? Let's say I am to play Kaylee in "The Story of Kaylee." Help me prepare.

KAYLEE

Uh... I'm a girl. A teenager. I'm a cheerleader.

TRENT

And why do you hate gay people?

KAYLEE

Hey! I'm a good person! Right, Shelby?

SHELBY

We all are.

FIRST STUDENT

We go to church.

FIFTH STUDENT

We're Christians.

TRENT

Ah! Okay. Now we're getting somewhere. This is something I know about. Christians follow the teachings of Christ, correct?

ALL

Yeah...

TRENT

I've played Jesus Christ on three separate occasions: my current messianic turn in Godspell, last year's Hallmark Easter special (that was animated), and Temptation!: a stage musical based on The Last Temptation of Christ. I've been crucified three times; twelve if you include the reviews. I got to know J.C. very well. I don't believe he hated anyone, let alone gays.

SECOND STUDENT

But the Bible says homosexuality is wrong. And we follow the Bible.

TRENT

Okay. Well, I'm pretty sure there are rules in the Bible that you guys are breaking every day.

KAYLEE

Well, that's different.

TRENT

Is it? You can't cherry-pick the Bible, choosing which parts you want to believe.

KAYLEE

We don't do that.

#15 LOVE THY NEIGHBOR

TRENT

You don't? What's this?

KAYLEE HAS A SMALL TATTOO
THAT TATTOO WOULD BE TABOO

TRENT (CONT'D)

KAYLEE GUESS WHAT WAITS FOR YOU:
AN ETERNITY IN THE FIERY PITS OF HELL!

KAYLEE

Hey!

TRENT

SHELBY YOU SEEM SWEET TO ME
BUT IF IT HAS COME TO BE
YOU LOSE YOUR VIRGINITY
WE'LL BE STONING YOU AND YOUR FAMILY AS WELL

SHELBY

What?

TRENT

OR WE COULD USE SOME COMMON SENSE INSTEAD
WHEN YOU'RE LOST IT ALWAYS HELPS RECALLING
THOSE IMMORTAL WORDS THAT JESUS SAID
THERE'S ONE RULE THAT TRUMPS THEM ALL

LOVE THY NEIGHBOR
LOVE THY NEIGHBOR
LOVE THY NEIGHBOR TRUMPS THEM ALL

LOVE THY NEIGHBOR
LOVE THY NEIGHBOR
LOVE THY NEIGHBOR TRUMPS THEM ALL

SHELBY

You know, you make a lot of sense.

KAYLEE

What are you talking about?

SHELBY

You don't feel even slightly bad for Emma? You guys used to hang out.

KAYLEE

That was before she turned gay.

SHELBY

Well, maybe she was always gay.

TRENT

Exactly. Because that's how God made her, Shelby!

KIDS

(Ad libs.)

Oh, whatever. Come on.

The cast of Godspell exits the convenience store.

GODSPELL CAST MEMBER

Hey Trent. What's going on?

TRENT

It's the guys from Godspell! They'll back me up.

SECOND GODSPELL CAST MEMBER

(To TRENT)

What kind of nonsense are you starting now?

THIRD STUDENT

He's trying to confuse us! My step-dad always says-

TRENT

Step-dad? You mean your parents are divorced?

THIRD STUDENT

Yeah, so?

TRENT

Oh, divorce is a big no-no...

NOT TO OVERSIMPLIFY
BUT THE SCRIPTURE DOES IMPLY
THAT YOUR MOM WILL HAVE TO DIE
HOW'S TOMORROW IF SHE'S NOT GOT ANY PLANS?

THIRD STUDENT

Uh...

TRENT

THERE'S NO WAY TO SEPARATE
WHICH RULES YOU CAN VIOLATE
LET'S HOPE YOU DON'T FORNICATE
'CAUSE THE SCRIPTURE SAYS WE'LL HAVE TO
CUT OFF YOUR HANDS

OR WE COULD USE SOME COMMON SENSE INSTEAD

TRENT (CONT'D)

WHEN YOU'RE LOST IT ALWAYS HELPS RECALLING
THOSE IMMORTAL WORDS THAT JESUS SAID

TRENT & GODSPELL CAST

THERE'S ONE RULE THAT TRUMPS THEM ALL

LOVE THY NEIGHBOR
LOVE THY NEIGHBOR
LOVE THY NEIGHBOR TRUMPS THEM ALL

LOVE THY NEIGHBOR
LOVE THY NEIGHBOR
LOVE THY NEIGHBOR TRUMPS THEM ALL

SHELBY

LOVE THY NEIGHBOR

Everyone reacts.

SIXTH STUDENT

LOVE THY NEIGHBOR TRUMPS THEM ALL

More cheers.

SECOND STUDENT

LOVE THY NEIGHBOR

TRENT

LOVE THY NEIGHBOR

KAYLEE

LOVE THY NEIGHBOR

ALL

TRUMPS THEM ALL!

Dance break.

TRENT & ENSEMBLE

LOVE THY NEIGHBOR
LOVE THY NEIGHBOR
LOVE THY NEIGHBOR TRUMPS THEM ALL

LOVE THY NEIGHBOR
LOVE THY NEIGHBOR
LOVE THY NEIGHBOR

TRENT

TRUMPS THEM ALL!

ENSEMBLE

LOVE THY NEIGHBOR
LOVE THY NEIGHBOR
LOVE THY NEIGHBOR
HEAR MY CALL!

TRENT

TIME TO MAKE SOME BETTER CHOICES
DROP THE HATE AND LIFT YOUR VOICES

ENSEMBLE

LOVE THY NEIGHBOR IS THE ONE THAT TRUMPS
THEM ALL
LOVE THY NEIGHBOR
LOVE THY NEIGHBOR

TRENT

LOVE THY NEIGHBOR

JESUS TAKE THE WHEEL AND STEER IT
IF YOU FEEL THE HOLY SPIRIT
COME ON, KIDS AND LET ME HEAR IT

ENSEMBLE

LOVE THY NEIGHBOR
LOVE THY NEIGHBOR
LOVE THY NEIGHBOR TRUMPS THEM

TRENT

ALL!

ALL

LOVE THY NEIGHBOR
LOVE THY NEIGHBOR
LOVE THY NEIGHBOR
TRUMPS THEM ALL!

Blackout.

#15A LOVE THY NEIGHBOR PLAYOFF

SCENE 15: SCHOOL HALLWAY

ALYSSA waits nervously for EMMA in the hallway. EMMA appears.

ALYSSA

Hi. Thanks for meeting me. I was afraid that you wouldn't -

EMMA

What do you want?

ALYSSA

Wow. Okay. I guess I want to say I'm sorry for what happened.

EMMA

You guess?

ALYSSA

I mean, I'm sorry.

EMMA

Were you in on it?

ALYSSA

Oh my God. How could you even think that? I didn't even know about it until I got there.

EMMA

Nobody told you? What about your BFF's?

ALYSSA

What?

EMMA

Shelby and Kaylee? They didn't mention anything about the big plan?

ALYSSA

They are not my friends!

EMMA

Okay, so your mother then? She was behind the whole thing.

ALYSSA

Emma. You know me.

EMMA

I don't know. Do I? What is this? What are we?

ALYSSA

You know what we are.

EMMA

No, I don't. Maybe I'm some kind of an experiment? Or you're just trying to piss off your mother?

ALYSSA

Stop. Stop it.

EMMA

Do you know what it was like standing there in that stupid dress alone in the gym? Knowing that people got together and planned the best way to hurt me? To humiliate me? The only way it could have been worse is if a bucket of pig's blood fell on my head.

ALYSSA

It must have been awful.

EMMA

It was. But the worst part - the worst part was that you didn't come. Even though you knew what happened, you didn't come, and you know, hold my hand. Or take me out of there.

ALYSSA

I couldn't.

EMMA

You should have.

ALYSSA

I should have, but I couldn't.

EMMA

Why?

ALYSSA

You know what my mother's like. She's a complete and total control freak.

#16 ALYSSA GREENE

ALYSSA (CONT'D)

THE HAIR HAS TO BE PERFECT
THE "A'S" HAVE TO BE STRAIGHT
YOU HAVE TO JOIN THE DEBATE CLUB
ON THAT THERE'S NO DEBATE

YOU'LL HAVE BIBLE CAMP EACH SUMMER
TO KEEP YOU PURE AND CLEAN
ENDLESS RULES APPLY
WHEN YOU'RE ALYSSA GREENE

TROPHIES HAVE TO BE FIRST PLACE
RIBBONS HAVE TO BE BLUE
THERE'S ALWAYS SOME COMPETITION
OR HOOPS FOR JUMPING THROUGH

YOUR MOM'S MADE SACRIFICES
SO WIN HOMECOMING QUEEN
'CAUSE IT'S DO OR DIE
WHEN YOU'RE ALYSSA GREENE

AND YOU WISH THERE WAS A WORLD WHERE
YOU WERE SIMPLY FREE TO LIVE
AND WHEN PEOPLE CRITICIZED YOU
YOU HAD NO MORE LEFT TO GIVE

AND IN THIS OTHER LIFETIME
WHEN YOU TELL YOURSELF "BE BRAVE"
YOU WON'T CAVE
THAT'S THE ONE THING I TRULY CRAVE

BUT YOUR FEELINGS HAVE TO BE PHONY
YOUR WEIGHT HAS TO BE TRACKED
IF YOU DON'T LIKE SHAKING POM-POMS
YOU'D BETTER LEARN TO ACT

JUST HAVE EVERYTHING PERFECTED
BY THE TIME YOU REACH EIGHTEEN
DON'T ASK HOW OR WHY
WHEN YOU'RE ALYSSA GREENE

IMPROVE ALL OF YOUR STRONG POINTS
AND HIDE THINGS THAT YOU LACK
CAUSE MOM'S CONVINCED IF YOU'RE PERFECT
YOUR FATHER MIGHT COME BACK

ALYSSA (CONT'D)

YOU'RE NOT YOURSELF, YOU'RE NOT WHAT SHE WANTS
YOU'RE SOMEONE IN BETWEEN
YOUR WHOLE LIFE'S A LIE
WHEN YOU'RE ALYSSA GREENE

EMMA

I'm going to go public and tell my story. Will you do it with me?

ALYSSA

I want to, but...

EMMA

Yeah, wanting to is not enough. I believe that you have feelings for me, but I can't do this anymore. It hurts too much.

ALYSSA

Is this... are you breaking up with me?

EMMA

I guess I am, yeah. Bye.

EMMA leaves.

ALYSSA

YOU'RE NOT YOURSELF, YOU'RE NOT WHAT SHE WANTS
YOU'RE SOMEONE IN BETWEEN...

The lights fade.

SCENE 16: BARRY'S MOTEL ROOM

SHELDON is on a phone call. BARRY and ANGIE wait eagerly.

SHELDON

(Into the phone.)

I get it, Frank. I understand. Thanks for trying.

(Hangs up.)

That's it. I got nothing.

BARRY

Nothing?

SHELDON

Look, everybody's booked. Give me a month or two and maybe I could get her to sit down with Geoff Bennett.

BARRY

Geoff Bennett? He's on PBS. Nobody watches PBS. You might as well have her sit down with a rock in a box.

ANGIE

So we're sunk?

BARRY

Yep. We blew it again.

HAWKINS and DEE DEE enter.

HAWKINS

Hi everyone.

DEE DEE

It's okay. Tom knows what we're up to.

HAWKINS

I'm on board, as long as Emma is comfortable with it.

ANGIE

She is. Believe me. You can see it in her eyes. She's ready to stand up and tell her story.

SHELDON

Well, she's outta luck. I tried, believe me. I'm sorry.

HAWKINS clears his throat and looks at DEE DEE.

HAWKINS

It's not over yet. Dee Dee?

DEE DEE

I have arranged a TV appearance for her.

BARRY

What?

DEE DEE

On Eddie Sharpe. She's booked for tomorrow at 8. It'll be a live feed from the local news station.

BARRY

Not the house in the Hamptons?

DEE DEE

Yes. What I did was I put her interests ahead of mine, and I expect nothing in return. I have no agenda other than easing someone else's burden.

HAWKINS

Well put.

ANGIE

That was incredibly generous of you.

BARRY

Sheldon? What kind of an audience are we talking about?

SHELDON

Eddie Sharpe? On a weekday? Maybe 16 million.

BARRY

Dee Dee!

(He kisses her on the cheek.)

You've saved the day!

EMMA enters.

EMMA

Hey.

BARRY

Emma! Wait till you hear the news. Dee Dee got you on Eddie Sharpe. Tomorrow at 8. That's an audience of 16 million!

EMMA

Wow. That's amazing. Thank you.

DEE DEE

I'm glad I could help. Everything I do from now on comes from a place of love.

EMMA

I'm going to take a stand and I want to thank you all, because without your love and support I never would have found the courage. But... um... the reason I came was to tell you that I'm going to do it *my way*. I'm not going on TV.

There is a pause while everyone processes this.

DEE DEE

You owe me a house!

*DEE DEE lunges at EMMA, screaming.
HAWKINS, SHELDON & ANGIE leap to
restrain DEE DEE. BARRY shields EMMA.*

HAWKINS & BARRY & SHELDON

(Ad libs.)

Whoa! Whoa! Take it easy!

BARRY

Get her outta here!

*HAWKINS, SHELDON & ANGIE wrestle DEE DEE out the door.
BARRY is alone with EMMA. He looks at her.*

BARRY (CONT'D)

She's a very passionate woman.

EMMA

Yeah. TV's just not my thing.

BARRY

Okay.

EMMA

I have a plan, and it's a good plan. I just need time to work on it a bit. Don't worry. I'm not giving up.

BARRY

Sure.

EMMA

I'm sorry.

BARRY

Hey, honey, we screwed things up every step of the way. If you have a plan, I have faith. You're smarter than all of us put together. I just wish there was a prom waiting for you at the end of all this.

EMMA

I've been giving this a lot of thought. Obviously. Despite all the recent awfulness, I still believe everybody has good in them, it's just with some people you have to scrape away the crap to see it. So. This is what's going to happen: I'm going to do my thing and people are going to listen and some will even cry because they will realize what they did was wrong, and in the end, there will be a kick ass Prom in Edgewater Indiana for everybody, regardless of who they happen to love. I know it.

BARRY

That would be wonderful.

EMMA

And when that happens, I want you to be my date.

BARRY

What? What about -

EMMA

We broke up. Just say yes. There's no one in the world I'd rather go with.

BARRY tries to hold back tears.

BARRY

Don't make me cry. I look so fat...when I cry.

EMMA

You're not fat, you're just big-boned.

They hug.

BARRY

Yes. I'll go with you. Can I wear my silver tux? The one I never wore? I still have it. Of course, it needs major renovations. But I could have it FedExed.

EMMA

Well, you better because we are goin' to Prom!

She exits.

BARRY

I can't believe it.

#17 BARRY IS GOING TO PROM

I'M ODDLY EXCITED
PERHAPS THAT'S BECAUSE
ALTHOUGH IT SHOULDN'T MATTER
IT SOMEHOW DOES

IT'S STRANGE BUT
I FEEL LIKE I'M IN A TIME MACHINE
'CAUSE GUESS WHAT
IT'S LIKE I'M SUDDENLY SEVENTEEN
SO BOOK A WHITE LIMO, UNCORK THE DOM
AFTER TWENTY-NINE YEARS I'M FINALLY GOING TO PROM

I ONCE THOUGHT
A NIGHT LIKE THIS WASN'T IN THE CARDS
NOW I'VE GOT
A DATE, A TUX AND THE WHOLE NINE YARDS
A RATIONAL PERSON WOULD JUST STAY CALM
SINCE WHEN AM I RATIONAL? BARRY IS GOING TO PROM
THE PROM!

I WISH I COULD TELL THAT SAD KID I WAS
TO STOP CRYING INTO HIS CHEETOS
THEY SAY, "IT GETS BETTER!" GUESS WHAT? IT DOES!
WHO CARES IF YOU'RE A BIG OLD GIRL
JUST GO TO THAT GYM AND TWIRL!

Dance break.

BARRY (CONT'D)

BARRY'S GOING TO THE...
TO THE FREAKIN' PROM!

IN SHOWBIZ
I NEVER FELT SUCH A THRILL DIVINE
MY DATE IS
A HIGH SCHOOL LESBIAN, STILL IT'S FINE

AND THOUGH IT'S BEEN YEARS, I MIGHT CALL MY MOM
AND TELL HER THAT THOUGH IT'S OVERDUE
ALL OF MY WAITING'S OVER, TOO

AND IF YOU'RE NOT HAPPY, I'M OVER YOU
'CAUSE BARRY, YES BARRY
LOOK AT ME MOM
BARRY'S GOING TO PROM!

BLACKOUT.

#17A BARRY IS GOING TO PROM PLAYOFF
--

SCENE 17: EMMA'S BEDROOM

Lights up on EMMA's bedroom. EMMA sits on her bed. She has her laptop propped in front of her and she is holding a guitar or a ukulele. She clears her throat and presses a key on her laptop.

EMMA

Hello Interweb. Okay. Well. My name is Emma Nolan; I'm a 17-year-old girl and I'm gay. Maybe you heard about the fake prom in Indiana? Well, that was me. It was truly awful in every way. I was feeling sorry for myself, but then after talking with some friends I decided to take all that awfulness and maybe make something good out of it. So, I wrote this song for all the people out there, who just love someone in a way that the rest of the world can't understand. I'm sure we all have stories to tell. Here's mine.

EMMA sings, accompanying herself on guitar or a ukulele.

#18 UNRULY HEART

EMMA (CONT'D)

SOME HEARTS CAN CONFORM
FITTING THE NORM
FLAUNTING THEIR LOVE FOR ALL TO SEE

I TRIED TO CHANGE
THINKING HOW EASY LIFE COULD BE

I JUST KEPT ON FAILING
I GUESS THAT WAS A SIGN
THAT THERE WASN'T MUCH HOPE
FOR THIS UNRULY HEART OF MINE

THEN YOU CAME ALONG
AND RIGHT OR WRONG
FEELINGS BEGAN TO OVERFLOW

WE HAD TO HIDE
THINKING THAT NO ONE ELSE COULD KNOW

AND NOT HAVING YOU NEAR ME

EMMA (CONT'D)

WAS WHERE I DREW THE LINE
SO I HAD TO CONCEAL
THIS POOR UNRULY HEART OF MINE

AND THOUGH I DON'T KNOW HOW OR WHEN
BUT SOMEHOW I LEARNED TO SEE
NO MATTER WHAT THE WORLD MIGHT SAY
THIS HEART IS THE BEST PART OF ME

SO FEAR'S ALL IN THE PAST
FADING SO FAST
I WON'T STAY HIDDEN ANYMORE

I'M WHO I AM
AND I THINK THAT'S WORTH FIGHTING FOR

AND NOBODY OUT THERE
EVER GETS TO DEFINE
THE LIFE I'M MEANT TO LEAD
WITH THIS UNRULY HEART OF MINE

*Lights begin to come up on other
STUDENTS who have clearly connecting
with EMMA's story.*

FIRST MALE STUDENT

Hi Emma. Loved your video. Where do I start?

SECOND FEMALE STUDENT

I think my parents always knew.

THIRD MALE STUDENT

Nothing made sense until him.

FOURTH FEMALE STUDENT

She's the best thing in my life.

FIFTH FEMALE STUDENT

The only good thing.

SIXTH MALE STUDENT

But we're always hiding.

FIRST MALE STUDENT

You're not the only one.

FIRST MALE STUDENT (CONT'D)

AND THOUGH I DON'T KNOW HOW OR WHEN

SECOND FEMALE STUDENT

BUT SOMEHOW I LEARNED TO SEE

THIRD MALE STUDENT & FIFTH FEMALE STUDENT

NO MATTER WHAT THE WORLD MIGHT SAY

Director's Note: After we see the other students connecting with EMMA's story, consider having ALYSSA quietly enter to see EMMA on her own phone.

ALL

THIS HEART IS THE BEST PART OF ME

SO FEAR'S ALL IN THE PAST
FADING SO FAST
I WON'T STAY HIDDEN ANYMORE

I'M WHO I AM
AND I THINK THAT'S WORTH FIGHTING FOR

AND NOBODY OUT THERE
EVER GETS TO DEFINE
THE LIFE I'M MEANT TO LEAD
WITH THIS UNRULY HEART OF MINE

MINE!

EMMA

AND NOBODY OUT THERE
EVER GETS TO DEFINE
THE LIFE I'M MEANT TO LEAD
WITH THIS UNRULY HEART OF MINE

ALL

OOH

BLACKOUT.

#18A UNRULY HEART PLAYOFF

SCENE 18: HAWKINS' OFFICE

HAWKINS is showing BARRY, DEE DEE, ANGIE, TRENT and SHELDON the video on his laptop.

BARRY

This video is killing me. This is worse than the one about the guy being reunited with the lion he raised from a cub.

DEE DEE, TRENT, ANGIE & SHELDON

(Ad libs.)

Oh God. Don't bring that up. I can't even look at that.

BARRY

It's too much! This is all too much!

HAWKINS

Yep. I wanted to make sure you'd seen it. I've never been more proud.

BARRY

Well. She said she had something up her sleeve. She's so smart, that kid.

TRENT

How many people have seen that video?

HAWKINS

6,548,208. It goes up every time I look.

BARRY

How are the town folk reacting to this?

HAWKINS

Well, she got through to them. You can feel the tide turning, that's for sure. Especially with the kids.

BARRY

Great. So, when's the prom?

HAWKINS

Look, even if everyone was convinced- and not everyone is- well, there's no money left.

BARRY

What do you mean?

HAWKINS

We already paid for a prom, remember? This is a town in crisis, you must have noticed that. Still, a miracle might happen. It's early.

BARRY

(Ignoring him.)

No. It's way late. Okay people. This is it. It's Mickey and Judy time. This is where we roll up our sleeves and build this girl a prom with our bare hands. I don't care if we decorate that gym with our own blood and hair - Emma is getting the prom she deserves!

DEE DEE

Wait. What are we talking about here? How much does a prom cost?

BARRY

A real one, not some low-rent Midwestern excuse with a couple of hay bales and a cut-out cow. A real A-level prom.

HAWKINS

Well, it won't be a school sanctioned event, so we'll have to pay a rental fee for the gym. Let's see: say 400 kids - food - lighting - a DJ - I'd say about \$30,000.

DEE DEE

Woh!

BARRY

(handing HAWKINS his credit card)

Here. You can charge up to 10,000. That's my limit. It's a long story, but I had to declare bankruptcy after my self-produced "Peter Pan."

HAWKINS

10 thousand. You really want to do that?

BARRY

Listen, we failed at the abstract singing and speechifying. This is concrete. This is buying. This is the American way.

SHELDON

(Handing HAWKINS his card.)

Whatever. I'm good for 3 thousand.

ANGIE

(Handing HAWKINS her card.)

I think I got about 2 left on my card.

TRENT

(Handing HAWKINS his card.)

Try a thousand.

BARRY

What are we looking at now?

HAWKINS

Um... Well, I can add 500. That's 16,500. About half. I could source some hay bales...

BARRY looks at DEE DEE.

DEE DEE

What?

BARRY

Come on. I know you have an American Express Black card. There's no limit on that baby.

DEE DEE

No. No please. I've already lost a 2.3-million-dollar house!

BARRY

So, this is nothing! Come on, Eleanor!

DEE DEE

(She hands HAWKINS her card, defeated.)

Oh, why does being good cost so much money?

HAWKINS

Well done, Dee Dee. Okay. We're fully financed!

Everyone cheers, DEE DEE weakly.

BARRY

Let's give this girl a prom!

They sing as the set changes.

#19 CHANGING LIVES ACT II

BARRY

AT LAST WE CAN HELP THAT LITTLE LESBIAN
WITH EV'RY CENT THAT WE'VE GOT
WHEN YOU'RE A LEGENDARY THESPIAN
HELPING OUT THE DISTRESSED

DEE DEE

COSTS A HELLUVA LOT

BARRY

AND WHO WOULD HAVE GUESSED OUR TINY JADED HEARTS
WOULD BE A PLACE EMPATHY THRIVES!

WE WERE SELF-SERVING

DEE DEE

NARCISSISTIC

TRENT

OVERBEARING

ANGIE

UNREALISTIC

DEE DEE

FAME HUNGRY

BARRY

EGOTISTIC

SHELDON

SLIGHTLY NEEDY?

ALL BUT HAWKINS

YES, INDEEDY!

ALL

IT'S A WONDER HOPE SURVIVES!

HAWKINS

YOU'VE LEARNED COMPASSION

DEE DEE

IT'S NOW IN FASHION

ALL
THANK GOD AT LAST WE'RE CHANGING LIVES!

BLACKOUT.

TRW Perusal
Not for Production

SCENE 19: ALYSSA'S HOME / HIGH SCHOOL GYM

ALYSSA watches EMMA's video on her phone.

MRS. GREENE

Aren't you tired of watching that?

ALYSSA

8 million people have seen it. 8 million people.

MRS. GREENE

Well, she got the attention she wanted, didn't she? I just don't understand it.

ALYSSA

What?

MRS. GREENE

This need to share everything about yourself with strangers.

ALYSSA

I think it's brave. You know, the kids are saying that there will be another prom. Somebody's offered to pay for it.

MRS. GREENE

Who?

ALYSSA

I don't know. Somebody rich.

MRS. GREENE

I can guess who that would be.

We see EMMA, BARRY, DEE DEE, TRENT, SHELDON & ANGIE gathering in the empty gym.

EMMA

(Excitedly.)

This is so generous of you guys.

BARRY

Well, after you broke the Interweb we had to do something.

ALYSSA

Can we talk?

MRS. GREENE

I have a lot on my plate today, honey. I'm supposed to show a house at 3, but I may have to cancel if this rumor is true.

ALYSSA

Things are getting really crazy.

EMMA

It was crazy! The number kept going up. And then the Indiana Star called, then the Washington Post. And now they want me to go on TV, which I absolutely do not want to do. But they said it's PBS, which is like smart TV. Do you know Geoff Bennett?

ALL

(Ad-libs.)

Oh yeah. He's huge. That's the big time.

ALYSSA

Mom. We need to talk about what's really going on here. We can't keep avoiding this just because it's uncomfortable. I love you, and the stupid thing is, I think you know what I'm going to say -

MRS. GREENE shakes her.

MRS. GREENE

Stop it! I'm sorry. I'm sorry, but you just don't understand. This is not who you really are. Whatever you're feeling right now is because of those people. They're putting these ideas in your head and they're turning me into someone I don't want to be. I'm sick of all this. Come. We're going to end this now.

ALYSSA

No. I'm not going with you. I don't want to be any part of your drama anymore!

*ALYSSA storms off. MRS. GREENE exits.
HAWKINS enters the gym.*

HAWKINS

Okay. We got a lot of work to do. We got balloons to inflate. I got 600 bucks worth of streamers in the car -

EMMA

Oh my God. Can I just say you guys are the best middle-aged people I have ever met?

BARRY

Hold up for a minute. We need to talk. I think it's important that you know exactly why we came down here.

EMMA

It wasn't for the Hoosier pie?

BARRY

That's delicious, but that's not what I'm talking about. Listen. We got blasted in the Times. They said we were narcissists. In a big, bold font. And it hurt, I guess because they were right.

EMMA

Aren't all actors narcissists?

DEE DEE

Yes, but we were *really* good at it.

BARRY

Anyway, we decided to look for a cause to take on, you know, to give us credibility. Maybe get us a little good press.

TRENT

We thought about building houses with Habitat for Humanity...

BARRY

...but we don't actually know how to build anything.

ANGIE

Then I found you on Twitter. It was just dumb luck.

BARRY

So maybe we're not the best middle-aged people out there, is what I'm saying.

EMMA

Well, sorry to tell you this but you're going to build something. You're going to build a prom. Hundreds of kids like me are coming. I think you got your credibility.

BARRY and EMMA hug.

*At that moment, MRS. GREENE bursts in,
followed by some PARENTS and STUDENTS.*

MRS. GREENE

Stop this. Who gave you people permission to be here?

HAWKINS steps forward.

HAWKINS

I did.

MRS. GREENE

You don't have that right.

HAWKINS

I do, actually. This is a community space -

MRS. GREENE

You should have consulted the PTA.

HAWKINS

This is not a school event. I'm not obliged to get the PTA's approval.

BARRY

Listen to me, this prom is happening and there's not a damn thing you or your flying monkeys can do about it.

*MRS. GREENE ignores BARRY and goes
after HAWKINS.*

MRS. GREENE

I'm going to make this as clear as I possibly can. Your beliefs are not our beliefs. I am proud of who we are and what this community stands for and if I have to sue you all to stop this defamation I will. We do not want this.

TRENT steps forward.

TRENT

We?

MRS. GREENE

This community.

TRENT

The young people, your children, they are part of your community, correct?

MRS. GREENE

Of course. The most important part. Yes.

TRENT

Perhaps we should ask them what they want.

All turn to face the crowd of students.

SHELBY steps forward. She approaches EMMA.

SHELBY

Emma, I was jerk. I'm sorry. You deserve to go to Prom just like any other kid.

SHELBY hugs EMMA.

EMMA

What? I thought you hated me. I thought you all hated me.

TRENT

Oh, they hated you all right. They hated you with a burning passion stoked by centuries of intolerance and a lack of a theatre program.

KAYLEE joins SHELBY.

KAYLEE

That guy from "Talk to the Hand" really opened our eyes. I'm sorry too, Emma.

(to TRENT)

You explain things really well. You should be, like, a teacher.

SHELBY

Oh! You should be our drama teacher!

Director's Note: You may substitute the words, "theatre teacher" if it is more commonly used in your territory.

STUDENTS

(Ad libs.)

Yeah! Definitely!

The STUDENTS all gather around TRENT.

TRENT

Really? Fair warning: I do tend to pontificate...

KAYLEE

We could listen to you talk all day!

TRENT

Then yes!

The STUDENTS cheer.

HAWKINS

Well, it looks like you don't represent the beliefs of everyone in our community.

MRS. GREENE turns to the parents.

MRS. GREENE

This is exactly what I warned you about.

ALYSSA appears at the door.

MRS. GREENE

No. Children are impressionable. If we expose them to inappropriate behavior, they'll... they'll...

ALYSSA

Mom.

MRS. GREENE

(Surprised to see her.)

Alyssa.

ALYSSA

You have to stop talking for a minute and listen, okay?

MRS. GREENE

No -

ALYSSA

Mom. Just listen. People don't turn gay. They are who they are.

MRS. GREENE

You don't know what you're saying.

ALYSSA

I do. I know how you were raised, but the world's a different place now. It's not great, but it's better because of people who had the courage to be themselves. People like her.

(Pointing to EMMA.)

I don't want to hurt you. I don't want to hurt anyone. I just want to be me. So here goes...

(To EMMA.)

I love you, Emma Nolan.

EMMA

Holy shit.

Director's Note: If necessary, you may replace "Holy shit" with, "I love you too."

The STUDENTS react.

TRENT

Class, class. Settle down, class.

MRS. GREENE

Alyssa. You're confused. You're young and you don't know -

BARRY

(To MRS. GREENE.)

If you don't let her be who she is, you're going to lose her. You're going to lose your daughter. Trust me. I know what I'm talking about.

MRS. GREENE turns and takes a beat.

MRS. GREENE

I just don't want you to have a hard life.

ALYSSA

It's already hard.

MRS. GREENE pauses.

ALYSSA

Mom?

MRS. GREENE

(To ALYSSA.)

We'll talk tonight, okay?

ALYSSA

Okay.

MRS. GREENE exits.

#20 IT'S TIME TO DANCE

EMMA

(To ALYSSA.)

You know what you did?

ALYSSA

I think I just came out. In front of my mom.

EMMA

In front of everyone.

ALYSSA

Oh my God!

EMMA

You did it! You didn't cave.

ALYSSA

I didn't think I'd feel this... relieved.

EMMA

I'm so proud of you. But what do we do now?

ALYSSA

There's only one thing I want to do.

I JUST WANNA DANCE WITH YOU
LET THE WHOLE WORLD MELT AWAY
AND DANCE WITH YOU

EMMA & ALYSSA

WHO CARES WHAT OTHER PEOPLE SAY?

AND WHEN WE'RE THROUGH
NO ONE CAN CONVINCE US WE WERE WRONG
ALL IT TAKES IS YOU AND ME

EMMA

AND A SONG

ALYSSA

I JUST WANNA DANCE WITH YOU

EMMA

LET THE WHOLE WORLD MELT AWAY AND DANCE

ALYSSA

I JUST WANNA DANCE WITH YOU

BARRY

Alright people! Let's get down to business. We gotta make this place look fabulous!

EMMA

It's gotta be perfect. Kids from across the entire state are coming. So let's do this right!

ONE THING YOU'VE TAUGHT ME
IS HOW MUCH PEOPLE ENJOY A SHOW
AND SO YOU'VE GOT ME
DEBATING HOW THIS WHOLE NIGHT SHOULD GO

KIDS WILL BE WATCHING
TO SEE WHO EVERY GUEST IS
AND SO MY ONLY REQUEST IS

BUILD A PROM
FOR EVERYONE
SHOW THEM ALL
IT CAN BE DONE
IF MUSIC BLARES
AND NO ONE CARES
WHO YOUR UNRULY HEART LOVES

*EVERYONE begins to work on transforming
the gym.*

EMMA & ALYSSA

BUILD IT NOW
MAKE PEOPLE SEE
HOW THE WORLD
COULD ONE DAY BE
IT MIGHT COME TRUE
IF WE TAKE A CHANCE
BUT TILL THAT DAY COMES
I SAY CUE THE DRUMS
IT'S TIME TO DANCE

DEE DEE

(To HAWKINS.)

I JUST WANNA DANCE WITH YOU

BARRY

(To MALE PARENT.)

I JUST WANNA DANCE WITH YOU

The MALE PARENT runs off.

ANGIE

Oh my God.

BARRY

What? What is it?

ANGIE

I just got the call. Tina Louise has shingles! The producers want me to go on as Roxie Hart!

EMMA

What did you tell them?

ANGIE

I said, "No way. I have a prom to go to!"

BARRY

Atta girl.

ANGIE

I was kidding. I'm taking the red eye tomorrow. Let's get this party started!

TRENT

TIME TO GET DRESSED UP

BARRY

I'LL BE A VISION IN AQUA BLUE

EMMA

IT'S TIME WE 'FESSED UP
THIS YEAR OUR PROM QUEEN WILL BE YOU

BARRY

MAYBE I'LL WEAR A
TIARA WHEN IT'S "GO" TIME

BARRY, DEE DEE, TRENT, ANGIE & HAWKINS
GET READY FOLKS, 'CAUSE IT'S SHOWTIME

ALL

BUILD A PROM
FOR EVERYONE
SHOW THEM ALL
IT CAN BE DONE
IF MUSIC BLARES
AND NO ONE CARES
WHO YOUR UNRULY HEART LOVES

BUILD IT NOW
MAKE PEOPLE SEE
HOW THE WORLD
COULD ONE DAY BE

IT MIGHT COME TRUE
IF WE TAKE A CHANCE
BUT TILL THAT DAY COMES
I SAY CUE THE DRUMS
IT'S TIME TO DANCE

ANGIE

Okay. Let's go get pretty!

ANGIE, TRENT & SHELDON leave.

HAWKINS

(To DEE DEE.)

What would you prefer? Gardenias or orchids?

DEE DEE

For what?

HAWKINS

Your corsage?

DEE DEE

Oh. Gardenias. Thank you.

HAWKINS starts to leave, then turns and gives DEE DEE a romantic kiss. He exits. DEE DEE is completely smitten.

DEE DEE

(To BARRY.)
Don't let me destroy him.

BARRY

I'll do my best.

DEE DEE

So, is this what not failing feels like?

BARRY

I think so, yeah. Pretty good, huh?

DEE DEE

Yeah.

BARRY

I bought a corset. I'm gonna need help with the laces.

DEE DEE

I'll do you, you do me.

*BARRY and DEE DEE leave.
STUDENTS begin to enter in their Prom outfits. Some are gay couples, some are lesbian couples, and some are straight couples. They marvel at how amazing the gym looks.
Finally, ALYSSA and EMMA enter. EMMA is dressed in the vintage tux she considered wearing earlier in the show. And it looks perfect on her.*

EMMA & ALYSSA

THIS IS MORE THAN I DARED WISH FOR
IT'S EPIC AND WHAT'S MORE
TONIGHT THERE'S ROOM FOR ANYONE
SO EVERYONE ON THE FLOOR

GET ON THE FLOOR!

*Dance break.
BARRY enters in the silver tux he never got to wear. EMMA gives him a Prom Queen tiara and BARRY is thrilled.
DEE and MR. HAWKINS enter. She wears his orchid corsage. ANGIE, SHELDON and*

*TRENT are right behind. Everyone is
dressed to the nines.*

ALL

IT'S TIME TO
BUILD A PROM
FOR EVERYONE
SHOW THEM ALL
IT CAN BE DONE
IF MUSIC BLARES
AND NO ONE CARES
WHO YOUR UNRULY HEART LOVES

BUILD IT NOW
MAKE PEOPLE SEE
HOW THE WORLD
COULD ONE DAY BE
IT MIGHT COME TRUE
IF WE TAKE A CHANCE
BUT TILL THAT DAY COMES
I SAY CUE THE DRUMS
AND TAKE TO THE FLOOR
THAT'S WHAT THE FLOOR'S FOR
SO TURN UP THE BASS

ALL

UNTIL THE WHOLE PLACE
GIVES INTO THE BEAT
AND HAS TO REPEAT
IT'S TIME TO DANCE

EMMA & ALYSSA

I JUST WANNA DANCE WITH YOU

ALL (EXCEPT EMMA & ALYSSA)

IT'S TIME TO DANCE

EMMA & ALYSSA

I JUST WANNA DANCE WITH YOU

ALL

IT'S TIME TO DANCE
DANCE!
IT'S TIME TO DANCE!

EMMA and ALYSSA kiss. Everyone applauds for them.

BLACKOUT.

#21 BOW MUSIC

#22 DANCE BOWS

ALL

IT'S TIME TO DANCE!

#23 EXIT MUSIC

TRW Perusal
Not for Production